

THE DIAPASON

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DETROIT CONVENTION PLANS MADE BY GUILD

RECITAL PLAYERS SELECTED

Christian, Kraft, Courboin, Gutow and Barnes Among Those to Be Heard at June Meeting—Trip to Ann Arbor a Feature.

Plans for the general convention of the American Guild of Organists, to be held in Detroit in June, are rapidly taking form and the program has been outlined for the three days of the meeting. In view of the central western location the convention is expected to draw a good attendance not only from Michigan, but from such relatively nearby cities as Cleveland, Buffalo, Chicago and Indianapolis.

The convention dates are June 12, 13 and 14. Recitals will be given in the large new auditorium of the Detroit Institute of Arts, at the Masonic Temple, which has a Skinner four-manual; at the Jefferson Avenue Presbyterian Church, which has a four-manual Skinner built in 1924; on the large Wurlitzer organ in the Michigan Theater and at Ann Arbor, on the new Skinner organ in Hill Auditorium. The recitalists, so far selected are William H. Barnes of Chicago, Edwin Arthur Kraft of Cleveland, Palmer Christian of Ann Arbor, Arthur Gutow of "movie" fame, Detroit; Charles M. Courboin, and Miss Matian Van Liew of Detroit. Others probably will be announced in June. There will also be a special feature in a carillon recital by Dr. Alle D. Zuidema of Detroit.

Dr. Edward B. Manville will read a paper on "Examinations" and Warden Frank L. Sealy will read a paper bearing the title "What Has America Done for the Anthem?"

There will be an informal get-together on Monday evening, June 11, at the Statler Hotel, the official hotel and convention headquarters.

Tuesday morning, June 12, there will be Mr. Barnes' recital at the Masonic Temple and in the early afternoon at the Art Museum, Clyde Burroughs, secretary of the Art Commission, will speak on "Municipal Organs." At 4:30 there will be a recital by Miss Van Liew. All of these events of the afternoon will take place at the Art Museum. At 8 p. m. there will be a festival service at St. Paul's Cathedral, under the direction of Francis A. Mackay, with his adult choir, and an address by a church dignitary. The organ here is a large Austin four-manual.

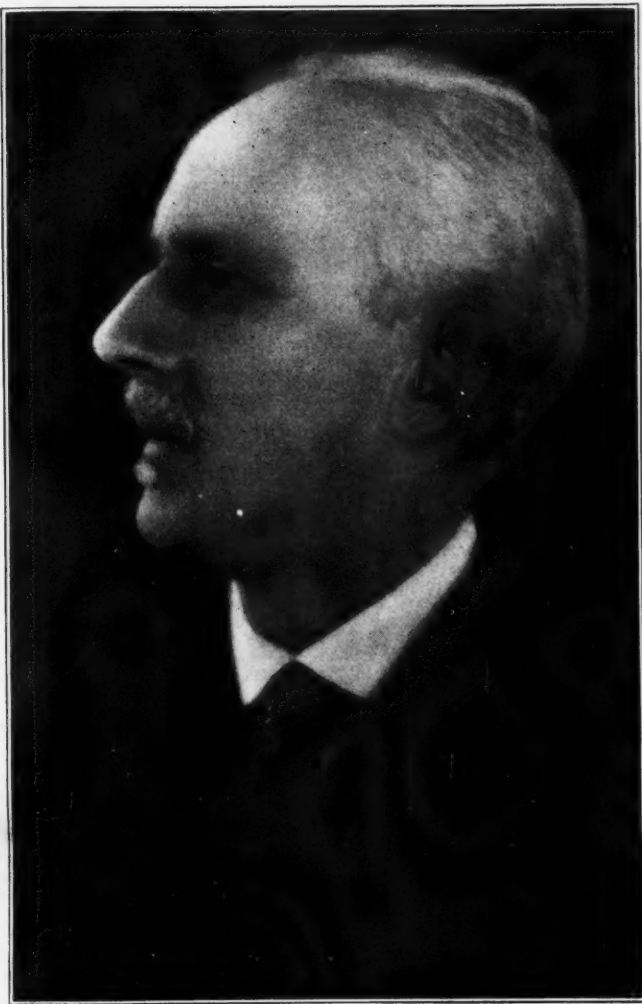
Wednesday at 9:30 a. m., a paper will be read, with demonstrations, on "Movie Organs and Organists," by Mr. Gutow, after which there will be an excursion to Belle Isle. In the afternoon there will be the carillon recital by Dr. Zuidema at the Jefferson Avenue Presbyterian Church, followed by the warden's paper and the recital by Mr. Kraft. In the evening there will be a recital by Mr. Courboin.

Thursday morning Dr. Manville's paper on "Examinations" will be presented at the hotel, after which all will leave for Ann Arbor to hear Mr. Christian's recital. In the late afternoon a reception will be held at the Statler by the deans of chapters and the warden and, at 8 p. m. there will be a banquet at the Statler, closing the convention.

Information in regard to the convention can be obtained by writing to Francis A. Mackay, St. Paul's Cathedral, Detroit, or to general headquarters of the A. G. O., 217 Broadway, New York.

Reuben H. Kempf, organist and choirmaster at St. Andrew's Episcopal Church, Chelsea, Mich., for thirty-three years, has resigned. In accepting the resignation the vestry of the church has made Mr. Kempf organist emeritus from Oct. 1, the date when his resignation will become effective.

William Berwald, Who Won \$1,000 Estey Prize



ORGAN FOR THE STEEL PIER

Midmer-Losh Instrument to Be Installed in Atlantic City.

The famous steel pier in Atlantic City, whose musical program for the year includes everything from grand opera to old-time minstrels, with famous concert bands and symphony orchestras, has contracted for a Midmer-Losh organ which will be provided with seven octaves, melody couplers and other special devices for which the Midmer-Losh product is noted. This organ will be installed in the casino of the pier and is intended for both solo numbers and the accompaniment of motion pictures, as well as the occasional religious services held there.

The Community Church at Ventnor, N. J., had a new Midmer-Losh organ for its Palm Sunday service. Powell Evans, the widely-known Welsh baritone, is musical director at this church and also the organist.

FOR CHURCH BUILT IN 1814.

United Congregational at New Haven Gives Order to Hall Company.

The United Congregational Church of New Haven, Conn., has contracted with the Hall Organ Company of West Haven for an organ to be installed in September or October. United Church is one of the three historic churches on the New Haven Green (or central square) around which are grouped many of the public buildings of the

city and a block of buildings belonging to Yale University. The edifice, which was erected in 1814, is considered a fine example of colonial church architecture.

The organ which is to be replaced was built some sixty years ago and partly modernized with tubular-pneumatic action about twenty-five years ago. It has a handsome case, the front of which will be retained for the new organ. To accommodate the larger organ extensions harmonizing with the present case will be added at the sides.

The plans for the new instrument were prepared by H. Leroy Baumgartner, organist of the church, in collaboration with C. B. Floyd, vice president of the Hall company. The organ will be a large three-manual.

Goldthwaite Plans for Season.

Chandler Goldthwaite has just signed for a solo appearance with the Detroit Symphony Orchestra next season and therefore will play with that organization for the fourth consecutive year. He is also planning a tour to the Pacific coast next winter. Mr. Goldthwaite will pass the summer in the United States for the first time in six years and will spend his time preparing new programs for the season. Among the works he will include in his programs are the "Pageant Sonata" of Harry B. Jepson and the new Suite by Edward Shippen Barnes; also the Breton Suite by Dupre and works of Franck, Bach, Karg-Elert, Jacques Ibert, Roger Ducasse, Eric De Lamar-ter and others.

LARGE PILCHER ORGAN FOR NEW YORK CHURCH ORDER BY SECOND SCIENTIST

Four-Manual Instrument of Seventy-eight Stops, with Both Solo and Echo Divisions, Is to Be Installed.

Second Church of Christ, Scientist, New York City, has placed the contract for a four-manual and echo organ with Henry Pilcher's Sons of Louisville, Ky., through the Pilcher New York office in Steinway Hall. The instrument will be a straight organ with great, swell, choir and solo divisions in the main organ chamber and the echo above the ceiling, speaking through a tone tunnel into the dome.

Miss Julia Broughton, organist of the church, rendered valuable assistance with the specification, which was approved by Walter Young of Boston, who is associated with the Mother Church there.

Following is the specification:

GREAT ORGAN.

1. Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 73 pipes.
4. Third Open Diapason, 8 ft., 73 pipes.
5. Doppel Flöte, 8 ft., 73 pipes.
6. Gamba, 8 ft., 73 pipes.
7. Gemshorn, 8 ft., 73 pipes.
8. Flute Harmonic, 4 ft., 73 pipes.
9. Octave, 4 ft., 73 pipes.
10. Mixture, 3 rks., 183 pipes.
11. Quint, 2 1/2 ft., 61 pipes.
12. Super Octave, 2 ft., 61 pipes.
13. Tromba, 8 ft., 73 pipes.
14. Harp (from Choir).
15. Chimes (from Echo).

Tremolo.
All stops except the diapasons are expressive.

SWELL ORGAN.

16. Bourdon, 16 ft., 73 pipes.
17. Diapason Phonor, 8 ft., 73 pipes.
18. Stopped Diapason, 8 ft., 73 pipes.
19. Concert Flute, 8 ft., 73 pipes.
20. Salicional, 8 ft., 73 pipes.
21. Vox Celeste, 8 ft., 61 pipes.
22. Viol d'Orchestre, 8 ft., 73 pipes.
23. Viol Celeste, 8 ft., 61 pipes.
24. Aeoline, 8 ft., 73 pipes.
25. Hohl Flöte, 4 ft., 73 pipes.
26. Violina, 4 ft., 73 pipes.
27. Gemshorn, 4 ft., 73 pipes.
28. Dolce Cornet, 3 rks., 183 pipes.
29. Flautina, 2 ft., 61 pipes.
30. Contra Fagotto, 16 ft., 73 pipes.
31. Cornopean, 8 ft., 73 pipes.
32. Oboe, 8 ft., 73 pipes.
33. French Horn, 8 ft., 73 pipes.
34. Vox Humana, (separate box), 8 ft., 73 pipes.

CHOIR ORGAN.

35. Contra Viol, 16 ft., 73 pipes.
36. English Diapason, 8 ft., 73 pipes.
37. Viola, 8 ft., 73 pipes.
38. Melodia, 8 ft., 73 pipes.
39. Flute Celeste, 8 ft., 61 pipes.
40. Quintadena, 8 ft., 73 pipes.
41. Dulciana, 8 ft., 73 pipes.
42. Rohr Flöte, 4 ft., 73 pipes.
43. Piccolo, 2 ft., 61 pipes.
44. Clarinet, 8 ft., 73 pipes.
45. Cor Anglais, 8 ft., 73 pipes.
46. Celestial Harp (Deagan), 61 bars.

Tremolo.

SOLO ORGAN (Expressive).

47. Stentorphone, 8 ft., 73 pipes.
48. Gross Flöte, 8 ft., 73 pipes.
49. Gross Gamba, 8 ft., 73 pipes.
50. Gross Gamba Celeste, 3 rks. (second rank from No. 49), 122 pipes.
51. Sub Tuba, 16 ft., 35 pipes.
52. Tuba, 8 ft., 73 notes.
53. Tuba Clarion, 4 ft., 61 notes.

ECHO ORGAN.

(Played from Solo Manual—Affected by Solo Couplers.)

54. Cor de Nuit, 8 ft., 61 pipes.
55. Dulciana, 8 ft., 61 pipes.
56. Unda Maria, 8 ft., 61 pipes.
57. Vox Angelica, 8 ft., 61 pipes.
58. Viol Aetheria, 8 ft., 61 pipes.
59. Vox Seraphique, 8 ft., 61 pipes.
60. Willow Flute, 4 ft., 61 pipes.
61. Vox Humana (separate box), 8 ft., 61 pipes.
62. Cathedral Chimes (Deagan "A"), 25 tones.

PEDAL ORGAN.

63. Resultant, 32 ft., 32 notes.
64. Contra Bourdon, 32 ft., 32 pipes.
65. Open Diapason Major, 16 ft., 44 pipes.
66. Open Diapason Minor, 16 ft., 32 notes.

[Continued on page 2]

LARGE AEOLIAN ORGAN FOR HISTORIC PARISH

CONTRACT AT ORANGE, N. J.

Specification of Instrument To Be Installed in New Edifice of First Presbyterian Church, Founded 210 Years Ago.

The historic First Presbyterian Church of Orange, N. J., founded 210 years ago, and which is erecting an edifice to take the place of its third meeting-house, destroyed by fire a year ago after having served as the house of worship since 1813, has signed a contract for a large four-manual organ to be built by the Aeolian Company for its new church. It is to be an instrument commensurate with the size and importance of the building. There will be both solo and echo divisions. The specification was drawn up by John A. Bell, the Pittsburgh organ architect, in consultation with the staff of the Votey organ division of the Aeolian Company. All of the great except two stops will be enclosed in a separate expression box. The pedal will not be enclosed. All the flue stops will be on seven-inch wind, with the reeds on ten-inch pressure.

Following is the specification of the organ as prepared:

GREAT.

Bourdon, 16 ft., 73 pipes.
Principal Diapason, 8 ft. (38 scale, leathered heavy metal), 73 pipes.
*Second Diapason, 8 ft. (42 scale), 73 pipes.
*Gross Flöte, 8 ft., 73 pipes.
*Harmonic Flute, 8 ft., 73 pipes.
*Erzähler Celeste, 2 rks., 8 ft., 134 pipes.
*Octave, 4 ft., 61 pipes.
*Rohr Flöte, 4 ft., 61 pipes.
*Mixture, 5 rks., 305 pipes.
*Tuba, 8 ft., 73 pipes.
Chimes (Deagan; from Echo), 8 ft.
†Harp, 61 bars.
Tremulant, for high and low pressure. (One stop. High on only when Tuba is drawn.)

*In separate expression box.
†Enclosed with Great organ. Subject to couplers.

SWELL.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
String Celeste, 2 rks., 8 ft., 134 pipes.
Octave, 4 ft., 61 pipes.
Chimney Flute, 4 ft., 61 pipes.
Dolce Mixture, 3 rks., 183 pipes.
Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana (separate box and chest), 8 ft., 73 pipes.
Clarion, 4 ft., 61 pipes.
Tremulant.

CHOIR.

Contra Gamba, 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris (t. c.), 8 ft., 61 pipes.
Wald Flöte, 4 ft., 61 pipes.
Plecolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tremulant.

SOLO.

Stentorphone, 8 ft. (38 scale, heavy metal, leathered), 73 pipes.
Orchestral Flute, 8 ft., 73 pipes.
Gamba Celeste, 2 rks., 8 ft., 146 pipes.
Harmonic Flute, 4 ft., 61 pipes.
French Horn, 8 ft., 73 pipes.
Tuba Mirabilis (15-inch wind), 8 ft., 73 pipes.
Harp (from Great), 61 notes.

PEDAL.

Resultant, 32 ft., 32 notes.
Sub Bourdon, 32 ft., 56 pipes.
Open Diapason, 16 ft., 44 pipes.
Bourdon (augmented from wood Sub Bourdon), 16 ft., 32 notes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Violone, 16 ft., 44 pipes.
Contra Gamba (from Choir), 16 ft., 32 notes.
Dolce Flute (from Swell), 8 ft., 32 notes.
Gedeckt (ext. Pedal Bourdon), 8 ft., 32 notes.
Cello (ext. Pedal Violone), 8 ft., 32 notes.
Gamba (from Choir), 8 ft., 32 notes.
Major Flute (ext. Pedal Open), 8 ft., 32 notes.
Trombone (15-inch wind), 16 ft., 56 pipes.
Posaune (from Swell), 16 ft., 32 notes.
Tromba (ext. Trombone), 8 ft., 32 notes.

Clarion (ext. Trombone), 4 ft., 32 notes.
Chimes (Deagan; from Echo), 25 notes.
ECHO (Playable from Solo).

Vox Angelica, 2 rks., 8 ft., 134 pipes.
Spitz Flöte Celeste, 2 rks., 134 pipes.
Chimney Flute, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Cathedral Chimes (Deagan), 25 bells.

The First Presbyterian Church in Orange was founded about 1718 as the Mountain Society, by the men and women who went from Milford, Conn., to Newark in 1666 and who twelve years later purchased the lands which now include the Oranges. For nearly forty years the people of the mountains made their way to worship in Newark. The church is one of the oldest in New Jersey and the second oldest in Essex County, and for 108 years it was the only religious society in Orange. The town government of Orange was established in this church in 1806. The first meeting-house of wood was replaced by a stone building in 1754. The third meeting-house was built in 1813 and stood until April 5, 1927, when it was destroyed by fire. The site occupied by the earlier buildings was given to the city, which made it possible to lay out the main street at a great width. The site of the third building, which was only a few rods from the earlier location, was bought for \$515. Some time prior to 1723. Nathaniel Wheeler gave land for a burial-ground, which the church subsequently enlarged by purchase. This property was decided upon as the location for the new church, at Main street and Scotland road. In this cemetery British forces encamped in 1777. Comparatively few of the graves have been disturbed by the building operations and where disturbance was necessary the bodies have been re-interred beneath the church.

As the tip of the church spire will be 185 feet above the level of Main street, the new church will be one of the most commanding edifices in the East.

In keeping with the antiquity of the church and the site on which it is being built, the architect, Edward P. Mellon of New York, decided upon a building of the early American type, a style which originated in England during the Reformation and which was brought to perfection by Sir Christopher Wren.

PROGRAMS FOR MUSIC WEEK

Events at Wanamaker Auditorium, New York, for N. A. O.

Programs for music week at the Wanamaker Auditorium, New York City, under the auspices of the N. A. O., May 7 to 12, are as follows:

Monday—Joint recital by George William Volkel and Ernest F. White. Mr. Volkel will play: "Grand Choeur Dialogue," Gigout; "Soeur Monique," Couperin; Fugue in C, Buxtehude; "Variations de Concert," Bonnet; Aria (Tenth Organ Concerto), Handel; "Carillon-Sortie," Mulet. Mr. White will play: Allegro Moderato (Concerto 4), Handel; "The Legend of the Mountain," Karg-Elert; Allegro from First Trio-Sonata, Bach; "Divertissement," Vierni.

Tuesday—Devoted to organ music in the theater.

Wednesday—Recital by Miss Lillian Carpenter. The program: Chorale in A minor, Franck; Allegretto, Guilman; Finale from First Sonata, Guilman.

Thursday—Devoted to organ music in the theater.

Friday—Recital by Arabella Coale: Second Movement of Concerto No. 4, Handel; Sarabande from Violoncello Suite (arranged by E. S. Barnes), Bach; Shepherd's Song, Merkel; Chorale Improvisation (Festival Prelude) on "Gelobt Sei Gott am Höchsten Thron," Karg-Elert. Recital by Miss Anna Carbone.

Saturday—Piano and organ recital by Mr. and Mrs. William Neldinger.

BIG PILCHER FOR NEW YORK

[Continued from page 1]

67. Sub Bass, 16 ft., 44 pipes.
68. Bourdon, 16 ft., 32 pipes.
69. Lieblich Gedeckt, 16 ft., 32 notes.
70. Violone, 16 ft., 32 notes.
71. Contra Viol, 16 ft., 32 notes.
72. Dulciana, 16 ft., 32 pipes.
73. Octave, 8 ft., 32 notes.
74. Bass Flute, 8 ft., 32 notes.
75. Cello, 8 ft., 32 notes.
76. Tuba, 8 ft., 32 notes.
77. Sub Tuba, 16 ft., 32 notes.
78. Trombone, 16 ft., 32 pipes.

There are thirty-six couplers, forty-five combinations and thirteen pedal movements.

E. C. BAIRSTOW SPEAKS TO N. A. O. AT DINNER

NOTED ENGLISHMAN GUEST

Organist of York Minster Rushes from Steamer which Arrives Late to New York Gathering— Gives Points on Singing.

A large number of members of the headquarters chapter of the National Association of Organists met at the Town Hall Club in New York City for a dinner in honor of Dr. E. C. Bairstow, organist of York Minster, England, Tuesday evening, April 17. Although storms and fog had delayed the arrival of the steamer upon which Dr. Bairstow was making his trip to America, he was welcomed at the pier about 8 p. m. and safely and quickly escorted to the Town Hall Club by Dr. T. Tertius Noble. Hearty and prolonged applause greeted Dr. Bairstow upon his arrival.

Previous to his appearance and at the close of the dinner President Reginald L. McAll had called the assembly to order and offered a few words in explanation of the late arrival of the guest of honor. President McAll called upon several members for short greetings and Frederick Schlieder, former N. A. O. president, was the first to speak. Mr. Schlieder recalled some of the early history of the organization and predicted a future of splendid achievements. He was followed by R. Huntington Woodman, who brought greetings from Brooklyn and spoke of the coming convention at Portland. Miss Jane Whittemore, state president of New Jersey; Samuel A. Baldwin, of the City College of New York, and Henry Hall Duncklee, of the Union-Exeter chapter of New Jersey, spoke briefly and were followed by George A. Simons, D. D., a member of the Hymn Society, who asked the organists to remember that the minister must have an opportunity to preach a reasonably long sermon and that he cannot do so if the music monopolizes a large part of the time.

Soon after Dr. Simons had finished the guest of honor arrived and was given a welcome and introduction by Dr. Noble. Dr. Bairstow's talk will be long remembered by all who were fortunate enough to hear it. His charming personality and unaffected manner won everyone present.

After Dr. Noble's introduction Dr. Bairstow remarked that he was doubly indebted to the previous speaker, for if it had not been for Dr. Noble he would not have come to York Minster, neither would he now be enjoying this fellowship with organists in New York. He then made an informal address on the subject of choral singing, from which the following remarks are taken:

"What does your choir stand up to do? In the first place all singing should be speech beautified, and the choir should be able to convey the emotion of the words. Its singers should concentrate their efforts on what they have to say.

"Technique is to tone what money is to life. Neither assures success or happiness, though success in tone cannot be attained without technique. Tone is the expression of feeling. Technique involves control of the feelings and furnishes the means by which mood and atmosphere are expressed. This accounts for the difficulty you feel when you are out of the mood. Real freedom allows complete self-expression. Such freedom implies that the breathing apparatus, mouth and throat, is functioning naturally.

"Your breathing indicates the emotion you feel. As your breath comes in so it goes out—free or tense. It is like the back action of the tennis racket or the up-stroke of a golf club. Tone is like the rebound—if there is perfect relaxation. The diaphragm, if not interfered with, will rebound if there is relaxation. Breathing should be done through both the nose and mouth—not either alone. In that event the throat and mouth are ready to produce tone with freedom. If everything is open, the maximum tone is produced with the minimum effort. Fear is one cause of tightness. Such

tightness produces inability to blend head, middle and chest registers, through self-consciousness. Avoid centering the mind on the apparatus.

"Regarding diction there are traditions in England which are hard to overcome. Our mother tongue should not be spoken with the Italian pronunciation of vowels. Sing as you would speak formally in public. Rhythm gives vitality to music. Consonants give accent and rhythm. Strong accents are produced by muscularized consonants, making explosions like rhythmic drum taps. Consonants are the most important parts of the words, producing language instead of a vocalize. Inspiration makes you phrase everything in focus. Sing the words well and with the mood they require, and the phrasing will take care of itself. Important words will stand out, unimportant ones will not receive false emphasis. Schubert gave no indications as to how he wished his songs interpreted, though the accompaniments were marked with care. Never do anything for effect's sake, but let the sense of the words move you.

"Mood governs freedom of interpretation. I say to my daughter: 'Will you do this errand for me?' 'Yes,' comes the answer with a doleful look. 'Will you, I say later, go riding with me?' 'Yes, father,' comes the answer, as she dances up and down with joy.

"The expression of personality is the great object. The reading of notes can be taught like the rule of three, but expression involves a revelation of one's soul. To know that singing has moved someone to be speechless with emotion is greater than to make him merely conscious of a beautiful voice.

"Everything depends on the principle of love. First, there must be a love of singing, not just that of the untutored, to whom volume means more than expression. Then comes a love of music in all its forms. Next there is the love of the words and the thoughts they portray. Lastly, if we have a love for our neighbor there will come a sense of the message and the wish to give it with sincerity and conviction. There will be no seeking for effect nor a desire to get it over with as soon as possible. Remember that freedom of utterance is possible when love has full sway, and that fear is our worst enemy. When we are possessed by our message we reveal it through free expression of our personalities."

Directed by Rudolph K. Mueller.

Schnecker's cantata "The Story of Calvary" was sung at Holy Trinity English Lutheran Church in Brooklyn on the evening of Palm Sunday, under the direction of Rudolph K. Mueller, the organist. Mr. Mueller had a chorus of forty voices. A congregation of 600 people heard the cantata.

THE DIAPASON.

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WANTS in the Organ World

The classified section of The Diapason, containing offers of organs for sale, openings for men, advertisements of those seeking situations, etc., etc., may be found

ON PAGE 55 OF THIS
ISSUE

BACH'S "ART OF FUGUE" PLAYED BY DR. WOLLE

FOR FIRST TIME IN AMERICA

Bethlehem, Pa., Church Filled, Many Coming from Afar, for Noteworthy Event—Achievement of Bach Scholar.

BY ISABEL PEARSON FULLER.

Johann Sebastian Bach's "The Art of Fugue," an unsurpassed, unique product of harmonic ingenuity, was played on the organ in Packer Memorial Church, Bethlehem, Pa., for its first complete American performance on Sunday afternoon, April 15, by Dr. John Frederick Wolle, director of the famous Bach Choir. Bethlehem is proud to count as its very own Dr. Wolle, who is one of the greatest living students of the great Bach, and who for over a quarter of a century has trained the choir which is famed throughout the world as interpreters of the great Bach compositions.

Dr. Wolle considers this "Art of Fugue" the most intellectual piece of musical writing the world has ever known, and it has been his lifelong ambition to perform it in its entirety. There is no record that this has ever been done before. The biographers of Bach, such as Spitta, who has written the most voluminous work, have declared that it could not be played. Dr. Wolle celebrated his sixty-fifth birthday anniversary the preceding week and had been preparing this monumental program for fully half of his life.

"The Art of Fugue" was the last work which Bach wrote down with his own hand. It contains every kind of counterpoint and canon on one and the same theme, the work embodying sixteen fugues and four canons, based upon and developed from one chief theme, a short theme of twelve notes in D minor which undergoes many modifications and is combined with itself in inversion, in diminution, in augmentation, and with other themes, the original twelve-note theme being ever present. One marvels at a human mind which could conceive, combine and work out such difficulties and, notwithstanding the tremendousness of the task, bring these intricate, finely put-together voices to our ears as beautiful, melodious and smooth-sounding, soul-satisfying music.

Programs carefully edited containing the chief theme and its attending subjects, as they unfold during the progress of the fugues, were helpful to the large audience which filled the church. Program notes written by Dr. Wolle included a slight "slam" on modernistic ideas:

"The work abounds in syncopation, showing contemporary geniuses, who worship only the syncope and boast of originality in its application, that they are a century or two behind the times, with this difference, that Bach introduces it with some logical sense, instead of unmercifully slamming its doors in brutal glee upon the weary ears of unwilling hearers.

"Let those to whom this program appears as forbidding as a discourse on radium, or an outline of archaeology, simply let the music pass in review without attempting to discover the secrets or solve the problems of this oftentimes beautiful, always interesting work of the Cantor of Leipzig."

Dr. Wolle has studied this work with such meticulous care for so many years that he has discovered many errors in various editions. After Bach's death, the plates of "The Art of Fugue" were ready for printing, but had not been arranged in order by the composer. His wife and family put them together hurriedly and they are not logically arranged. To be exact, taking one convenient edition, the Peters (Czerny) places the four canons together following the four-voiced fourteenth fugue. The first seven fugues Dr. Wolle plays in order. Following the seventh fugue, which is in contrary motion and augmentation, he plays canon 1, which is also by inversion and in augmentation, the subject being the melodically modified theme in syncopation. The double fugue 8 was followed by fugue 11, which has as its first subject the in-

version of the second subject of No. 8 (Peters) and whose second subject is the inversion of the first subject of No. 8. Canon 2 follows this. Then Dr. Wolle plays fugue 9 and canon 4, the fugue in double counterpoint in the twelfth, the canon also in the twelfth. Fugue 10 and canon 3 are next on his program, the fugue being in double counterpoint in the tenth and the canon also in the tenth. This, of course, seems to hang together slightly better than the "family arrangement" which has survived all these years. Then follow two pairs of mirror fugues, s-called because of one's being an exact mirror reproduction of the other musically upside down, so to speak. In the first pair, fugue 12a and 12b (Peters), the "image" has as the subject the chief theme in triple time syn-copated. The inverted reflection has the intervals of the "image" inverted and parts interchanged. The second pair of mirror fugues are three-voiced. The "image" has for its subject the chief theme much modified melodically and in syncopation. In the reflection all the intervals are inverted and the parts interchanged.

"The Art of Fugue" here includes a fugue 14 in four voices, which is called a variant of No. 10. Dr. Wolle insists this is a "family" error and declares it to be the same thing which Bach had rewritten at another period and did not intend to include in this work. The two fugues which follow in "The Art of Fugue," written for two clavi-ers, are really the mirror fugues 12a and 12b and mirror fugues 13a and 13b. Again one marvels at the astonishing feat of one mind in conceiving such perfectly worked-out models of harmony and counterpoint which, when put together, forward, backward and upside down, still flow along in a wonderful stream of music. The work is brought to a close by a triple fugue, a fugue for three subjects which is unfinished. The third subject, new in this fugue, contains the four notes, B-A-C-H—H being the German letter for our B natural. As the three subjects are finally given out simultaneously the work comes to an abrupt end. Bach had contemplated a quadruple fugue, but died before it could be worked out.

The first edition of this "Art of Fugue," which appeared in 1752, two years after his death, contained as a supplement the four-voiced chorale, "Before Thy Throne with This I Come," which is still to be found in some of the early manuscripts. Bach dictated it to his son-in-law, Altnikol, on his death-bed, and it was afterwards added to the "Art of Fugue" as compensation for the uncompleted last fugue. This chorale has nothing to do with the "Art of Fugue," however, except in point of time of writing.

The full Bach choir in festive attire were in their regular places and concluded the program by a very dignified rendition of this exquisite bit of beautiful writing, the Nunc Dimittis of the Master of Eisenach. Dr. Wolle has added to his musical fame by carrying out his ambition of years and giving to the hundreds of music-lovers who packed the church two solid hours of the greatest music the world has ever known.

In the audience were invited guests from New York, Philadelphia, Rochester and other cities. The performance was given under the patronage of Mr. and Mrs. Albert N. Cleaver and Lehigh University.

CHRISTIAN CLASS ON COAST Will Do Work at University in Los Angeles During July.

During the month of July the college of music of the University of Southern California in Los Angeles has arranged with Palmer Christian to conduct a series of class sessions as well as to do a limited amount of private teaching. Mr. Christian's class sessions will be devoted in large measure to the practical needs of the organist. They will cover representative examples of various types of organ literature and technical and interpretative analyses will have thorough consideration. Emphasis will be placed on service playing, with particular attention to the possibilities of improvisation in the church service. Not only contemporary organ literature, but the classics, will be discussed.

Dr. J. Frederick Wolle



TO MEET IN MEMPHIS IN MAY

Guid Members of Three States Will Hold Three-Day Session.

Announcement is made by Dean Adolph Steuterman of the West Tennessee chapter of the American Guild of Organists of the second annual tri-state convention of organists to be held under the auspices of the West Tennessee chapter in Memphis, Friday evening, Saturday and Sunday, May 11, 12 and 13, with headquarters at the Peabody Hotel.

The object of the convention is to give organists of three Southern states an opportunity to become better acquainted, to hear more good organ music and to discuss such matters as may be of interest. The convention program will include a recital by Daniel R. Philippi of St. Louis on Friday evening at the Scottish Rite Cathedral; papers by prominent Arkansas, Mississippi and Tennessee musicians and a luncheon at the Peabody Hotel, an organ recital by Helen W. Ross of Chicago and Laurel, Miss., at St. John's Church, an automobile ride to points of interest in the city on Saturday, and an organ recital by Pietro A. Von of St. Patrick's Cathedral, New York, Sunday evening in St. Peter's Church. Mr. Von will play through the instrumentality of the Very Rev. Joseph L. Pastorelli, O. P., of St. Peter's Church.

Orchestra Plays Diggle's Suite.

Roland Diggle of Los Angeles was accorded an unusual honor April 8 when the Los Angeles Philharmonic Orchestra, under George Schneevogt, conductor, played his "Fairy Suite." Dr. Diggle was the object of an enthusiastic reception. The reviewers spoke of the suite as a delightful entertainment, written with charming ease and containing beautiful melodies. Dr. Diggle is well known as a composer for the organ, but this work for the orchestra is winning new fame for him. The suite is in three movements. The first movement, which tells of the coming of the fairies, is a graceful waltz. The second movement, for strings only, tells of the dance of the fairy queen. In the last movement, dawn is breaking and the fairies have to return.

Brigham as Soloist at Rockford.

Ralph H. Brigham was featured by the Mendelssohn Club of Rockford, Ill., April 5 as solo organist at the club's annual Holy Week concert in the large Second Congregational Church. The Rockford critics said that Mr. Brigham proved himself an artist of fine musicianship and understanding of the possibilities of his instrument. Mr. Brigham's groups included "The Earth Is My Possession," from Gounod's "Redemption," "Gethsemane" and "Golgotha," by Malling, Guilmant's "Lamentation" and "Marche Funebre et Chant Seraphique," and "Resurrection Morn," by Johnston.

BIG CHURCH IN SOUTH HAS HOOK & HASTINGS

FOUR-MANUAL IN CHARLOTTE

First Methodist Edifice in North Carolina City, Six Stories High, Equipped with Instrument of Forty-nine Stops.

The First Methodist Episcopal Church, South, of Charlotte, N. C., has just completed an edifice 364 feet long. The building is in three divisions, one of which is six stories in height. The main auditorium will accommodate 2,500. The new Hook & Hastings four-manual organ is placed in a wide recess back of a grille at the rear of the choir loft, with the echo division in a chamber at the farthest end of the auditorium. Over 1,000 people could not gain access to the crowded auditorium for the opening service.

The organ, which revealed remarkable facilities for expression, contains the following stops:

- GREAT ORGAN.
1. Bourdon (Extension No. 44), 16 ft., 17 pipes, 61 notes.
2. Open Diapason (major), 8 ft., 61 pipes.
3. Open Diapason (minor), 8 ft., 61 pipes.
4. Doppel Flöte, 8 ft., 61 pipes.
5. Gemshorn, 8 ft., 61 pipes.
6. Octave, 4 ft., 61 pipes.
7. Wald Flöte, 4 ft., 61 pipes.
8. Twelfth, 2 2/3 ft., 61 pipes.
9. Fifteenth, 2 ft., 61 pipes.
10. Tuba, 8 ft., 61 pipes.
11. Harp (from Choir), 61 notes.
12. Celesta (from Choir), 49 notes.
13. Cathedral Chimes (Deagan Class A), (from Echo), 25 notes.

- SWELL ORGAN.
14. Bourdon, 16 ft., 73 pipes.
15. Open Diapason, 8 ft., 73 pipes.
16. Salicional, 8 ft., 73 pipes.
17. Vox Celeste (bringing on Salicional), 8 ft., 61 pipes.
18. Quintadena, 8 ft., 73 pipes.
19. Aeoline, 8 ft., 73 pipes.
20. Stopped Diapason, 8 ft., 73 pipes.
21. Orchestral Flute, 4 ft., 73 pipes.
22. Solo Dolce Cornet, 3 rks., 133 pipes.
23. Flauto, 2 ft., 61 pipes.
24. Cornopean, 8 ft., 73 pipes.
25. Oboe, 8 ft., 73 pipes.

- CHOIR ORGAN.
26. Open Diapason, 8 ft., 73 pipes.
27. Dulciana, 8 ft., 73 pipes.
28. Unda Maris (bringing on Dulciana), 8 ft., 61 pipes.
29. Melodia, 8 ft., 73 pipes.
30. Flute d'Amour, 4 ft., 73 pipes.
31. Orchestral Clarinet, 8 ft., 61 pipes.
32. French Horn, 8 ft., 73 pipes.
33. Harp, 8 ft., 61 bars.
34. Celesta, 4 ft., 49 notes.
ECHO ORGAN.
35. Open Diapason, 8 ft., 73 pipes.
36. Chimney Flute, 8 ft., 73 pipes.
37. Viole Aetheria, 8 ft., 73 pipes.
38. Vox Angelica, 8 ft., 61 pipes.
39. Vox Humana, 8 ft., 61 pipes.
40. Cathedral Chimes (Deagan Class A), 25 tubes.

- PEDAL ORGAN.
41. Resultant, 32 ft., 32 notes.
42. Open Diapason, 16 ft., 44 pipes.
43. Violone, 16 ft., 44 pipes.
44. Bourdon, 16 ft., 44 pipes.
45. Lieblich Gedeckt (from No. 14), 16 ft., 32 notes.
46. Gross Flöte (extension No. 42), 8 ft., 32 notes.
47. Flauto Dolce (extension No. 44), 8 ft., 32 notes.
48. Violoncello (extension No. 43), 8 ft., 32 notes.
49. Trombone (extension No. 10), 16 ft., 12 pipes, 32 notes.

For Memorial in Minnesota.

A campaign to raise \$12,500 for the installation of a memorial organ in the new Fort Snelling chapel, as a tribute to Minnesota soldiers who died on foreign soil in the service of their country, has been launched by the Veterans of Foreign Wars and the auxiliary of the department of Minnesota. Governor Theodore Christianson is honorary chairman of the campaign and W. P. Christian, a veteran of the Thirtieth Minnesota Infantry of the Spanish-American war, is general chairman. Joseph R. Byers, also a veteran of the Spanish-American war, is treasurer. The active campaign is headed by Edward Nelson of Albert Lea, Minn., department commander, and Mrs. O. A. Clark of Minneapolis, state president of the department auxiliary. Campaign organizations throughout the state are headed by the past commanders and auxiliary presidents.

ROCHESTER MASONS BUY A LARGE SKINNER

FOUR - MANUAL, 3,725 PIPES

Auditorium of Temple Will Be
Equipped with a Resourceful In-
strument—Ensemble of Stops
Is Presented.

An important April contract closed by the Skinner Organ Company is that for an organ for the auditorium of the Masonic Temple at Rochester, N. Y. It is to be a four-manual with a total of 3,725 pipes. The flue work of the great will be on six-inch wind and the reeds on ten-inch pressure. In the swell the flue pipes will be on seven and a half-inch wind and the chorus reeds on ten-inch, while in the solo all except the tuba and clarion will be on ten inches and the stops named on fifteen-inch wind.

Following is the ensemble of stops of this instrument:

GREAT ORGAN.

Double Diapason, 16 ft., 61 pipes.
Diapason No. 1, 8 ft., 61 pipes.
Diapason No. 2, 8 ft., 61 pipes.
*Flute Harmonique, 8 ft., 61 pipes.
*Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
*Flute, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Harmonics, 3 rks. (17, 19, 22), 183 pipes.
*Tromba, 8 ft., 61 pipes.
*Octave Tromba, 4 ft., 61 pipes.
Chimes.

*Enclosed in Choir box.

SWELL ORGAN.

Contra Salicional, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 5 rks. (15, 19, 22, 26, 29), 305 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Waldhorn, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.

Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

Bourdon, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Cor de Nuit, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1-3/5 ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

SOLO ORGAN.

Flauto Mirabilis, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Concert Flute, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Orchestrai Oboe, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 73 pipes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Diapason (Great), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Salicional (Swell), 16 ft., 32 notes.
Gedeckt (Choir), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Still Gedeckt (Choir), 8 ft., 32 notes.
Cello (Solo), 8 ft., 32 notes.
Octave Quint, 5 1/2 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Waldhorn (Swell), 16 ft., 32 notes.
Ophicleide, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 32 notes.

Henry T. Wade Directs Oratorio.

Approximately 1,500 persons from Frederick, Md., and vicinity attended the presentation of the Lenten oratorio, "Stabat Mater," by Rossini, Sunday afternoon, March 25, in the Tivoli Theater, under the auspices of Hood College and the direction of Henry T. Wade, head of the music department of the college. The oratorio was sung by a chorus of 100 voices, assisted by a specially-assembled orchestra and piano and organ accompaniments, and was featured by the solo parts by Mrs. Eleanor Chase Horn, soprano; Mlle. Marcelle Privat, mezzo-soprano; Edward A. Jendrek, tenor; William Gilbert Horn, baritone. George Emman presided at the organ.

American Guild of Organists United States and Canada

General Office: 217 BROADWAY, NEW YORK



The Seventh General Convention
of the Guild Will Be Held at

Detroit, Michigan
June 12th, 13th and 14th,
1928

Convention Headquarters Will Be
at the Statler Hotel,
Which Will Also Be the Official
Hotel of the Convention

Recitals will be given by organists of national reputation from all parts of the country, in the new large auditorium of the Detroit Institute of Arts (Art Museum), at the Masonic Temple in the Consistory, at the Jefferson Avenue Presbyterian Church, on the large Wurlitzer organ in the Michigan Theater, and at Ann Arbor in the Hill Auditorium, on the new \$75,000 Skinner organ.

Addresses will be made by prominent speakers on subjects of general interest.

Information may be had by writing to Mr. Francis A. Mackay, St. Paul's Cathedral, Detroit, Mich., or to the General office, 217 Broadway, New York, N. Y.

THE DEL CASTILLO THEATRE ORGAN SCHOOL OF BOSTON

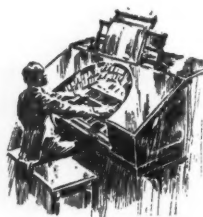
is pleased to signalize the conclusion of its first season by offering the following record of student accomplishment:

Louis J. Allard, Colonial, Nashua, N. H.
Alfredo Anzalone, National, Boston, Mass.
Evelyn Auclair, Rialto, Maynard, Mass.
Bessie Beasley, Bijou, Boston, Mass.
Lorette Charest, State, Nashua, N. H.
Urquhart Chinn, State, Nashua, N. H.
Anna T. Coffyn, Eggleston, Boston, Mass.
Charles W. Cottrell, Strand, Lowell, Mass.
Manual de Haan, Boston, Boston, Mass.
A. E. Ellis, Franklin Park, Dorchester, Mass.
Velma Goodwin, Strand, Quincy, Mass.
Mrs. C. L. Grima, Hippodrome, Joplin, Mo.
Muriel Harris, No. Shore, Gloucester, Mass.
Mary Healy, Majestic, Worcester, Mass.
Ernest H. Johnson, Capitol, Worcester, Mass.
A. T. King, Quincy, Quincy, Mass.

Gladstone Kingkade, Strand, Quincy, Mass.
Christopher Lawler, Warwick, Marblehead, Mass.
Jack Lewis, Scenic, Rochester, N. H.
Nancy Locklin, Bradley, Putnam, Conn.
E. J. Lord, State, Milford, Mass.
Alice L. MacLaughlan, Merrimack Sq., Lowell, Mass.
Helen Magann, Humboldt, Boston, Mass.
C. L. Martin, Strand, Belmont, Mass.
Amy Merkel, Porter, Cambridge, Mass.
J. E. Naylor, Bijou, Woonsocket, R. I.
Bessie Niland, Central, Somerville, Mass.
Nina Phillips, Van Crolx, Titusville, Fla.
Roland Pomerat, Strand, Holyoke, Mass.
Katherine Proctor, Norwood, Norwood, Mass.
Arthur Richards, Bijou, Springfield, Mass.
Elizabeth Robbins, Elizabeth, Falmouth, Mass.

Margaret Rowen, Castle, Providence, R. I.
H. E. Rushton, Bates, Attleboro, Mass.
Fred Shaw, Lawler, Greenfield, Mass.
J. S. Sherwin, Uptown, Providence, R. I.
Carl L. Smith, Casino, Taunton, Mass.
John Spinnelli, Crescent Gardens, Revere, Mass.
Millard F. Spooner, Colonial, Philadelphia, Pa.
Ada Stover, Salem, Salem, Mass.
Dorothy Strait, Star, Manchester, N. H.
Hazel Thomas, Park, Middleboro, Mass.
Anna Tracey, Winthrop, Winthrop, Mass.
Charles H. Tripp, New Bedford, New Bedford, Mass.
Harry A. Van Steenburg, Olympia, Lynn, Mass.
Leo Weber, Leroy, Pawtucket, R. I.
Hazel Wilcox, Regent, Battle Creek, Mich.
Madeline Wise, Capitol, New Bedford, Mass.

Now booking applications for 6-week Summer Master Course from June 25 to August 4, or for regular course at any time.



For further information address the Secretary, 33-43 State Theatre Building, Boston, Mass.

RESULTS COUNT!

QUALITY

PURCHASERS of organs bearing the Skinner name pay more dollars per stop than they would pay for the commercial variety; not for the name but for the quality that made the name.

The name is a guarantee of something more than permanence and good behavior. It carries an assurance of sound design, of beautiful tone, of perfect blend, and an authoritative ensemble, all depending on the exclusive structural design of the pipes and the scientific scaling, voicing and specifications.

It has taken twenty-five years of unrelenting persistence and adherence to an ideal to create the Skinner Organs of today, and at the same time to build up the organization which turns them out, not as under a forced march or especial stress, but easily and as a matter of habit.

The Skinner quality, mechanically and tonally, depends upon the organization and the ideals and experience behind it.

Organists and lovers of the organ are looking forward to the extraordinary Skinner instruments now nearing completion in three great American universities: the University of Michigan, Princeton University and the University of Chicago.

SKINNER ORGAN COMPANY

Organ Architects and Builders

Church

Residence

Auditorium

University

STUDIO: 677 Fifth Avenue, New York City

FACTORIES: Dorchester and Westfield, Mass.

AUSTIN FOUR-MANUAL FOR CHICAGO CHURCH

NEARLY ALL IS ENCLOSED

Instrument with Both Solo and Echo Divisions Ordered for the Catholic Church of St. Mary of Perpetual Help.

A four-manual Austin organ is to be installed in the Church of St. Mary of Perpetual Help, Chicago. There will be both solo and echo divisions, playable from the same manual. All of the great except the two principal diapasons will be enclosed. The specifications of the organ, which follow, reveal it as one of the largest instruments purchased in recent years by a Catholic church in the archdiocese of Chicago:

GREAT ORGAN.

Double Open Diapason, 16 ft., 73 pipes.
Major Open Diapason, 8 ft., 73 pipes.
*Second Open Diapason, 8 ft., 73 pipes.
*Gross Flöte, 8 ft., 73 pipes.
*Claribel Flute, 8 ft., 73 pipes.
*Gemshorn, 8 ft., 73 pipes.
*Gemshorn Celeste, 8 ft., 61 pipes.
*Octave, 4 ft., 73 pipes.
*Flute Harmonic, 4 ft., 73 pipes.
*French Trumpet, 8 ft., 73 pipes.

*Enclosed

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Echo Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Quint, 2 1/2 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Tierce, 1-3/5 ft., 61 pipes.
Mixture, 3 rks., 133 notes.
Contra Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.

CHOIR ORGAN.

English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Harmonic Piccolo, 2 ft., 61 pipes.
French Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes (from Echo), 25 notes.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Tibia Plena, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Flute Overt, 4 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Gross Gamba Celeste, 8 ft., 73 pipes.

ECHO ORGAN.

(Played from Solo Manual.)
Chimney Flute, 8 ft., 73 pipes.
Cor de Nult, 8 ft., 73 pipes.
Viole Aetheria, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Cor Anglials, 8 ft., 73 pipes.
Chimes, 25 tubes.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Double Open Diapason, 16 ft., 44 pipes.
Violone, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Dolce Bourdon (from Swell), 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Echo Bourdon, 16 ft., 32 notes.

Cramblet Staff Increased.

As a consequence of the increase in business being handled by the Cramblet Engineering Corporation of Milwaukee, Wis., the company has found it necessary to increase the personnel of its sales department. It has secured Ralph Grant, formerly sales engineer with the Allis Chalmers Manufacturing Company, to handle all of the work in connection with the sale of the Evenheeter equipment for the automatic heating of pipe organ chambers.

Mauro-Cottone to Play New Works.

Melchiorre Mauro-Cottone has accepted an invitation from the National Association of Organists to give a recital at the convention in Portland, Maine, next August. Dr. Cottone will include in his program some of his compositions never presented before—a "Cantilena e Musetta" which he wrote for Fernando Germani and a new "Introduzione in Forma di Cadenza e Fuga in Fa minore." These works have just been completed.

ECONOMY IN THREE-MANUAL

Interesting Specification of Aeolian for Nashville Church.

For the Belmont Methodist Episcopal Church of Nashville, Tenn., where an Aeolian organ is to be installed, an interesting specification has been prepared which is to provide a three-manual instrument in which economy has been sought, with the maximum of resources. The scheme is one in which there is considerable duplexing, rather than unification, and the analysis shows the following sets of pipes:

Open Diapason, 16 ft., 85 pipes.
Claribel Flute, 16 ft., 85 pipes.
Gamba, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Traverse Flute, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Lieblich Gedeckt, 16 ft., 73 pipes.
Horn Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Chimes, 8 ft., 20 tubes.

From the foregoing has been derived the following ensemble for the instrument:

GREAT.

Open Diapason, 8 ft.
Claribel Flute, 8 ft.
Gamba, 8 ft.
Dulciana, 8 ft.
Octave, 4 ft.
Traverse Flute, 4 ft.
Chimes, 8 ft., 20 notes.

SWELL.

Lieblich Gedeckt, 16 ft.
Horn Diapason, 8 ft.
Stopped Flute, 8 ft.
Sallcional, 8 ft.
Voix Celeste, 8 ft.
Rohr Flöte, 4 ft.
Piccolo, 2 ft.
Cornopean, 8 ft.
Oboe, 8 ft.

CHOIR.

Claribel Flute, 8 ft.
Gamba, 8 ft.
Dulciana, 8 ft.
Traverse Flute, 4 ft.

PEDAL.

Acoustic Bass, resultant, 32 ft.
Open Diapason, 16 ft.
Bourdon, 16 ft.
Lieblich Gedeckt, 16 ft.
Octave, 8 ft.
Flute, 8 ft.
Stille Gedeckt, 8 ft.
Chimes, 20 notes.

TO CONDUCT CHOIR SCHOOL

Miss Vosseller Will Teach Secrets of Her Children's Choirs.

In an attractive valley surrounded by the rolling hills of the Delaware is found the charming town of Flemington, N. J. There this summer one who wishes to receive the inspiration of forming and conducting a junior choir can study and observe the choirs of the community which have been for years a source of inspiration to many organists. Here all denominations come together to learn their songs and perfect their choir work. The demands to know "how to do this" have compelled the directors to consent to open a school this summer. It will begin July 2 and continue for three weeks, closing July 23. All particulars concerning this, as well as information about the festival graduation of the Flemington Children's Choir School can be obtained from Miss Elizabeth Van Fleet Vosseller, Flemington, N. J.

Directed by Harry A. Sykes.

Harry A. Sykes, organist and director at Trinity Lutheran Church, Lancaster, Pa., directed the Y. W. C. A. chorus of Lancaster in its twentieth concert at the Martin Auditorium Jan. 31. Miss Edna J. Mentzer, another Lancaster organist, was the accompanist. An excellent and varied program was presented with the assistance of Florence Haenle, violinist, and Bernard Poland, tenor.

Hall Organ for Ventura, Cal.

William Ripley Dorr, Pacific coast representative of the Hall Organ Company, has obtained the contract for a Hall organ for the beautiful new First Methodist Church of Ventura. This is the third Hall organ to be placed in a Methodist church in Ventura county since last summer, the other two being in Oxnard and Simi. The same builder is soon to install the new organ in Trinity Lutheran Church, Long Beach.

SUNDSTRAND MEMORIAL OPENED AT ROCKFORD

WORK OF BENNETT COMPANY

Large Three-Manual Presented to Bethesda Covenant Church Is Played in Inaugural Recital by William H. Barnes.

The Bennett Organ Company has completed the installation of a large three-manual, the Sundstrand memorial organ, in the Bethesda Covenant Church at Rockford, Ill. This organ, which has evoked much favorable comment, was opened with a recital by William H. Barnes of Chicago on the evening of April 11. It is the gift to the church of the Sundstrand family, which is identified with the large manufacturing interests of the city of Rockford.

The specification of stops is as follows:

GREAT ORGAN (Part under expression).

Double Diapason, 16 ft., 97 pipes.
Major Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 61 notes.
Tibia Major, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 61 notes.
Flute, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 73 pipes.
Fifteenth, 2 ft., 73 pipes.
Tromba, 8 ft., 73 pipes.
Cathedral Chimes (Class A Deagan), 30 tubes.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Horn Diapason, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 notes.
Sallcional, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 notes.
Nasard, 2 1/2 ft., 61 notes.
Flauto, 2 ft., 61 notes.
Tierce, 1 3/5 ft., 61 notes.
Mixture, 3 rks., 219 pipes.
Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 61 notes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Double Dulciana, 16 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Dulciana, 8 ft., 97 pipes.
Unda Maris, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Dolce, 4 ft., 61 notes.
Piccolo, 2 ft., 61 pipes.
Dolcet, 2 ft., 61 notes.
French Horn, 8 ft., 73 pipes.
Clarinet (special free reed), 8 ft., 73 pipes.
Harp Celeste (Deagan), 8 ft., 49 bars.

PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.
Double Diapason, 16 ft., 44 pipes.
Second Diapason, 16 ft., 32 notes.
Grand Bourdon, 16 ft., 44 pipes.
Echo Bourdon, 16 ft., 32 notes.
Dulciana, 16 ft., 32 pipes.
Octave, 8 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Posaune, 16 ft., 32 notes.
Chimes, 8 ft., 20 notes.

Mr. Barnes' selections at the dedicatory recital included: Suite in F, Corelli; Andante, Sixth Symphony, Tschaiowsky; Allegretto, Volkmann; "Beside the Sea," Schubert; Nocturne, Ferrata; Prelude to "Lohengrin," Wagner; "Marche Pontificale," First Symphony, Widor.

Mr. and Mrs. Albert Cotsworth left Chicago April 3 for an extended trip in the East. They expect to remain about two months, during which time they will visit their son in Philadelphia and Mr. Cotsworth will indulge his "weakness" for walking. Now that he no longer presides regularly at the organ bench he obtains his pedal practice through long hikes. He also spent Easter in New York and took in the music at several of the prominent churches.

GIUSEPPE FERRATA IS DEAD.

Well-Known Composer for Organ Passes Away at New Orleans.

Word has been received from New Orleans of the death on March 28 of Commendatore Giuseppe Ferrata. The late Dr. Ferrata was, since 1910, attached to Sarah Newcomb College as director of music. Previous to accepting the New Orleans post he was a resident of Pittsburgh and director of Beaver College of Music. At one time he was director of music at Brenau College, Gainesville, Ga.

Giuseppe Ferrata was born in Gradoli, Italy, in 1865. He was a graduate of the Royal Academy of Music, Rome. After finishing his course there he studied with Sgambati and Liszt. He was the recipient of many medals from the Royal Ministry of Public Instruction, the Royal Academy in Rome, etc., and was knighted by the King of Portugal. He received letters of commendation from the Queen of Italy and the King of Belgium.

Dr. Ferrata wrote several operas, two string quartets, two masses and many compositions for piano and organ, as also a long list of songs and choral works. Outstanding among his compositions for organ are a Nocturne, "Modern Suite" and "A Wedding Suite."

Lester's "Everyman" Presented.

William Lester's "Everyman," a musical setting of the morality play, was presented by the united choirs of the New First Congregational Church, Chicago, under the direction of George L. Tenney, on April 20 and 22, with Mr. Lester at the organ. The choral work was dramatized very effectively by the soloists. "Everyman" was sung by Leon Jones, "Good Deeds" by Mrs. Margaret Lester and "Confession" by Mrs. Tenney. Rollin Pease took the part of "Death," Lucy J. Hartman was "Knowledge" and Percy W. W. Fairman "Goods." The choral interludes were brilliantly performed by the entire ensemble. The first performance of "Everyman" was given the week of April 24, 1927. Mr. Lester's work was awarded the David Bispham memorial medal in 1926.

Death of Thomas H. Collinson.

In the death of Thomas H. Collinson, Mus. Bac, F. R. C. O., Edinburgh has lost one of the most distinguished and best known of her musicians. Mr. Collinson was a native of Alnwick, in Northumberland, and was a pupil of the late Dr. Armes, organist of Durham Cathedral, and of the Rev. J. B. Dykes, the renowned hymn writer. He moved to Edinburgh in 1878, at the age of 20 years, to take up the post of organist in the newly-erected St. Mary's Episcopal Cathedral there, and this position he held up to his death. He was also official organist of the university and for many years was conductor of the Edinburgh Amateur Orchestral Society and of the Edinburgh Royal Choral Union. He was a composer of considerable eminence.

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FERNANDO GERMANI

**Remarkable 21-Year-Old Organist of The Augusteo, Rome
Will Return to America Next Season For
A Transcontinental Tour
During October..November..December..1928**

NEW YORK SAID:

New York Sun—"Mr. Germani is very young, but his technique, his handling of the instrument, made the listener completely forget this fact . . . left no doubt that here was a youthful artist who had reached maturity far beyond his years. . . Performance marked by the same artistry and virtuosity shown formerly."

New York Telegraph—"Although of quite tender years, Germani proved to be a musician of rare talents and a master of his instrument. . . A brilliant future seems to be in wait for him."

New York Evening Post—"His playing was as before, a delight."

New York World—"Germani's playing of Bach was an education."

New York Times—"Germani, young Roman organist, closed his recital yesterday mid an ovation of fifteen recalls requested."

New York American—"Germani proved to be an extraordinarily capable performer."

New York Corriere D'America—"He made an impression on all present, critics and amateurs of music, that he is, in truth a 'colossus' of the keyboard destined to a superb future."

Brooklyn Standard Union—"Germani's playing convincingly revealed the presence of a new musical star . . . this extraordinary young man exhibited those qualities which denote the matured musician . . . in addition he possesses a spark of the divine fire . . . he belongs by birthright to the eminent company of virtuosos, and will indubitably win a place among the great interpretative artists of the day."

Montreal Star—"Fine organ playing is something that usually takes time to develop, but Germani, at the age of twenty-one plays like a very much more experienced musician."



FERNANDO GERMANI
at Console of N. Y. Auditorium Organ

Springfield, Mass., Republican—"This young man who is barely twenty-two walked leisurely on to the platform, gave the large audience a friendly nod and without further ado entered on a program which is probably one of the most satisfactory recitals to have been given here since Dupre and Courboin appeared. His New York appearances have been described as 'sensational' and 'overwhelming,' but these expressions cannot adequately describe the art of the organist . . . his playing is brilliant . . . has a certain mature quality . . . amazing pedal technic . . . masterful use of the instrument."

PHILADELPHIA SAID:

Philadelphia Inquirer—"Germani possesses qualities that give him high rank in his field. . . plays with a breadth of style unusual in a youth of 21 years."

Philadelphia Public Ledger—"In the Liszt 'Ad Nos,' Germani showed his real powers in a congenial work. The entire number was played with typically Lisztian fire and evoked storms of applause from the audience."

Philadelphia Record: H. T. Craven—"Germani is old enough to have triumphed over the questionable laurels that accompany mere precociousness. His genius is already extraordinarily seasoned. Such additional qualities as come with years may bring a certain incidental enrichment, but his magnificent fundamentals as a virtuoso must be unchanged, for they are now fully formed. He is one of the premier organists of the day."

Montreal Gazette: Feb. 16 — "Young Roman organist has remarkable command of his instrument. . . Fine coordination between pedal and finger work which results in strikingly brilliant effects. Program made heavy demands upon performer's technical equipment to which he responded with facility and power. . . Audience most enthusiastic."

Springfield, Mass., Union: Willard M. Clark—"Some of the greatest organists have been heard in the Auditorium, and Germani is one of this number in spite of his youth. . . He offered a program of solid worth and performed it superbly . . . played Bach with broad strokes and magnificent sonority . . . playing of Vierne was a sensation and a stunning achievement . . . almost brought musicians in the audience to their feet."

What Mme. Olga Samaroff-Stokowski said in her Weekly News Letter to Philadelphia Record—"Germani has proved himself to be a player of unusual gifts and appears to have already created a following for himself in this whirlpool of musical activities. In addition to a memory which is practically faultless, this youthful musician has exhibited a technique of extraordinary facility and of virtuoso quality. His interpretative powers are of a maturity remarkable in one of such tender years. Further, he possesses that rare gift, a spark of the divine fire, and may look forward to a place in the front rank of the artists of today. Judging from his present success, Germani's name will rank high with other famous performers imported by the Wanamaker Concert Direction—men such as Courboin, Dupre, Vierne and others."—Jan. 29, 1928.

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MINNEAPOLIS CHURCH WILL HAVE A REUTER THREE MANUALS, 41 STOPS

Prominent Catholic Parish Purchases
Instrument Designed by the Rev.
Francis Missia of St. Paul
Seminary.

St. Stephen's Catholic Church at Minneapolis, one of the most prominent Catholic churches in the twin cities, is soon to have a new three-manual organ. The Rev. Thomas E. Cullen, pastor of St. Stephen's, has placed the contract with the Reuter Organ Company of Lawrence, Kan. The specifications call for a "straight" organ of forty-one stops, including harp and chimes. All divisions of the instrument will be under separate expression. The specifications were prepared by the Rev. Francis Missia of St. Paul Seminary, in collaboration with E. C. Vogelpohl of the Reuter Company.

The following is the tonal scheme of the instrument:

- GREAT ORGAN (Expressive).**
1. First Diapason, 8 ft., 73 pipes.
 2. Second Diapason, 8 ft., 73 pipes.
 3. Doppel Flöte, 8 ft., 73 pipes.
 4. Clarabella, 8 ft., 73 pipes.
 5. Viole d'Gamba, 8 ft., 73 pipes.
 6. Erzähler, 8 ft., 73 pipes.
 7. Harmonic Flute, 4 ft., 73 pipes.
 8. Principal, 4 ft., 73 pipes.
 9. Tuba, 8 ft., 73 pipes.
 10. Chimes, 20 tubes.
- SWELL ORGAN.**
11. Bourdon, 16 ft., 73 pipes.
 12. Open Diapason, 8 ft., 73 pipes.
 13. Gedeckt, 8 ft., 73 pipes.
 14. Viole d'Orchestre, 8 ft., 73 pipes.
 15. Salicional, 8 ft., 73 pipes.
 16. Voix Celeste, 8 ft., 61 pipes.
 17. Aeoline, 8 ft., 73 pipes.
 18. Flauto Traverso, 4 ft., 73 pipes.
 19. Piccolo, 2 ft., 61 pipes.
 20. Oboe, 8 ft., 73 pipes.
 21. Cornopean, 8 ft., 73 pipes.
 22. Vox Humana, 8 ft., 73 pipes.
 23. Harp, 49 notes.
 24. Tremolo.
- CHOIR ORGAN.**
25. Violin Diapason, 8 ft., 73 pipes.
 26. Melodia, 8 ft., 73 pipes.

26. Dulciana, 8 ft., 73 pipes.
27. Unda Maris, 8 ft., 61 pipes.
28. Quintadena, 8 ft., 73 pipes.
29. Flute d'Amour, 4 ft., 73 pipes.
30. English Horn, 8 ft., 73 pipes.
31. Clarinet, 8 ft., 73 pipes.
32. Harp, 49 bars.

- PEDAL ORGAN.**
32. Resultant, 32 ft., 32 notes.
 33. Open Diapason, 16 ft., 32 pipes.
 34. Bourdon, 16 ft., 44 pipes.
 35. Lieblich Gedeckt, 16 ft., 32 notes.
 37. Trombone, 16 ft., 12 pipes, 32 notes.
 38. Contra Viola, 16 ft., 12 pipes, 32 notes.
 39. Cello, 8 ft., 32 notes.
 40. Major Flute, 8 ft., 32 notes.
 41. Dolce Flute, 8 ft., 32 notes.

HINNERS IN FIFTIETH YEAR

Organ Company Increases Capital Stock as Part of Jubilee Plan.

The Hinners Organ Company of Pekin, Ill., has been authorized by the secretary of state to increase its capital stock from \$85,000 to \$227,000. Arthur Hinners, president of the company, said that the increase was a part of a general plan for a great golden anniversary year. The company was organized in May, 1879. With the golden anniversary year starting this spring, the company has laid plans for doubling its resources and its business during this jubilee year.

Boy Genius Plays at Kimball Hall.

A genius at the organ, 10 years old, Mario Salvador, son of Professor Graciano Salvador, head of the music department of Loyola University, Chicago, made his Chicago debut April 1 at Kimball Hall as organist with the new Loyola University choral society in its first sacred concert, presenting Maunders' "From Olivet to Calvary." Young Salvador began his organ study in Spain, where his father was a prominent musician before joining the Loyola faculty.

Wicks Organ Shipped to Hawaii.

The Wicks Organ Company, Highland, Ill., has shipped a good-sized two-manual theater instrument to Wade & McCreery at Honolulu, Hawaii. It is a divided organ.

William E. Pilcher, Jr.



Growing appreciation of Pilcher organs by organists and churches has been indicated by the remarkable progress being made by the New York office of Henry Pilcher's Sons, organ manufacturers since 1820. Since the recent opening of their Eastern office in Steinway Hall, five organs have been ordered by the following churches: St. Matthew's Episcopal, Woodhaven, Long Island; Mattituck Presbyterian, Mattituck, Long Island; St. Paul's Chapel, College Point, Long Island; the First Baptist Church, Martins Ferry, Ohio, and Second Church of Christ, Scientist, New York City. The Long Island and Ohio churches have ordered organs of medium size. Second Church of Christ, Scientist,

New York, has commissioned the Pilcher company to build a four-manual and echo organ.

The New York office is in charge of William E. Pilcher, Jr., one of the vice-presidents of the company. Mr. Pilcher, a practical organist himself, is choirmaster and director of music in one of the Long Island Episcopal churches. The groundwork of Mr. Pilcher's musical education was obtained in Louisville under the guidance of Henry U. Goodwin and at the Louisville Conservatory of Music, continuing with John Doane at Northwestern University, Dr. George W. Andrews at Oberlin College, and later with David McK. Williams, organist and choirmaster at St. Bartholomew's Episcopal Church, New York. Before undertaking his duties as manager of the New York office Mr. Pilcher was organist at St. Paul's Episcopal Church and Warren Memorial Church, Louisville.

Mauro-Cottone Pupils in Recital.

The annual organ recital by the pupils of Dr. Melchiorre Mauro-Cottone will take place this season at the Wanamaker Auditorium in New York on May 19. Dr. Cottone will present six organists in an elaborate program of organ music ranging from Gabrieli and Bach to Bossi and Max Reger. They will be assisted by Miss Aurora Mauro-Cottone, pianist, the 16-year-old daughter of Dr. Cottone, and a pupil of her father, who will be heard in a group including numbers by Debussy and Chopin.

Fallert and Miss Petri in Duet.

The Sunday popular organ recital by O. Wade Fallert on the large Kimball instrument at the Scottish Rite Cathedral in St. Louis was varied April 1 when Anna Louise Petri, well-known St. Louis organist, assisted at the piano in a piano and organ duet, consisting of Clifford Demarest's Fantasia and Grand Aria. Mr. Fallert also played the Prelude from Douglas' Suite in B minor and several popular selections.

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The First Presbyterian Church, Orange, N.J.

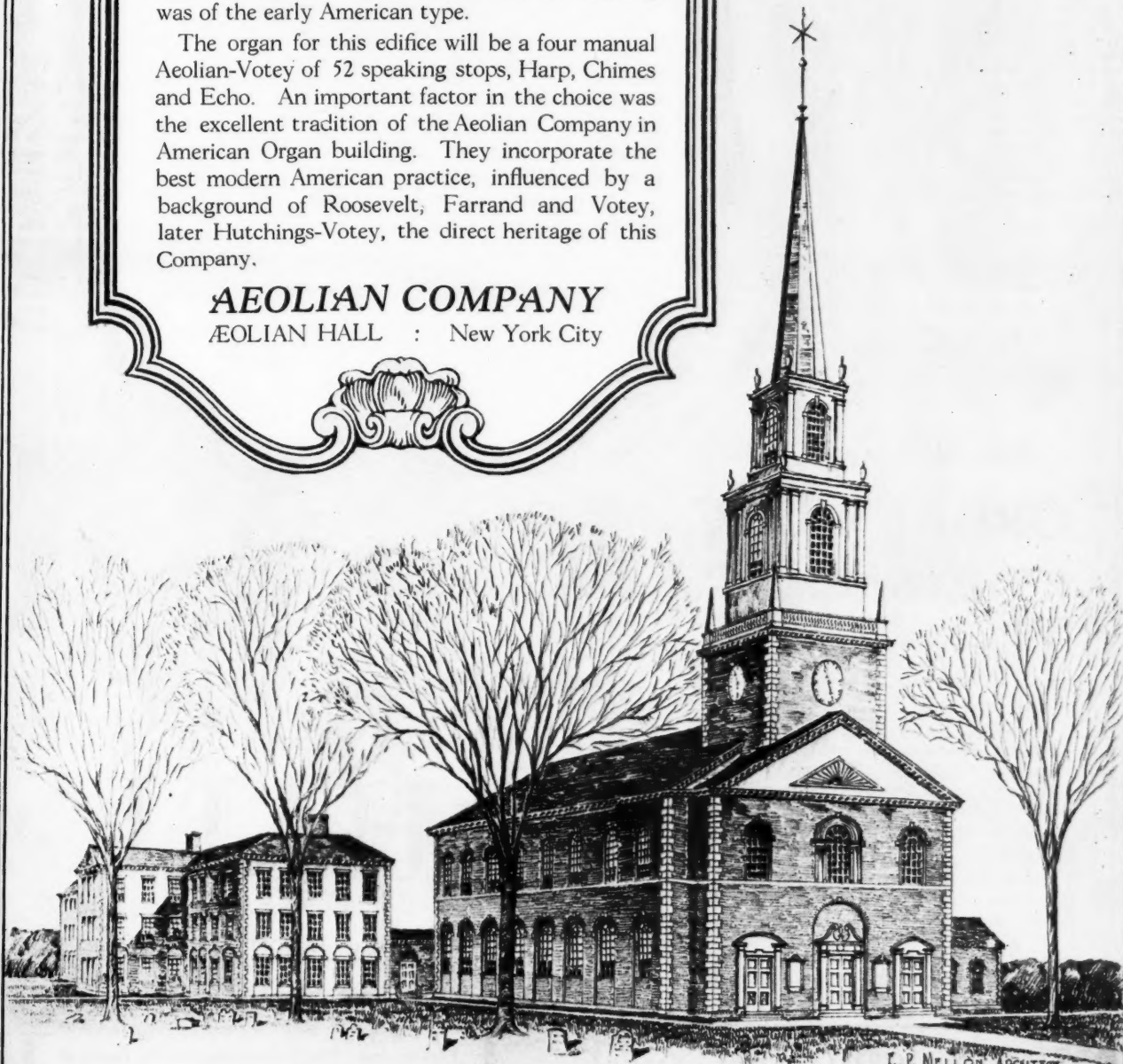
THIS historic church was founded in 1718, as the Mountain Society, by Men and Women who migrated from Connecticut in 1666, and settled in lands now comprising the Oranges. The Church is one of the oldest in New Jersey and for 108 years was the only religious society in that locality.

The original building was destroyed by fire last year. In keeping with the antiquity of the Church and the site, the design chosen for the new building was of the early American type.

The organ for this edifice will be a four manual Aeolian-Votey of 52 speaking stops, Harp, Chimes and Echo. An important factor in the choice was the excellent tradition of the Aeolian Company in American Organ building. They incorporate the best modern American practice, influenced by a background of Roosevelt, Farrand and Votey, later Hutchings-Votey, the direct heritage of this Company.

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NEW ORGAN ACTION ATTRACTS ATTENTION

GREAT SAVING IS CLAIMED

Electric System Designed by St. Louis
Concern Eliminates Pneumatics,
Etc.—Low Operating Cost
as One Feature.

Attention has been directed in the organ trade to a new electric action made by the Magnetic Organ Action Company at St. Louis. It is claimed for the new invention that it will bring about the elimination of pneumatics and that it can be operated on a very low consumption of current.

The Magnetic action is a device, as the name implies, which operates the valves of pipe organs. The unit is so designed and constructed that it moves straight up and down, thus opening and closing the valve. The stroke of the valve is sufficient to allow all the air to pass that can go through the hole in the topboard. The valves are made in sizes up to a one-inch opening in the top-board where ten-inch pressure is used and the voltage is twelve. When the pressure is lower the valves can be scaled to take larger holes.

"For the sake of description we will take the pressure as constant at ten inches and the voltage at twelve," says a letter to The Diapason in response to a request for a description of the invention. "The large valve unit and the one that takes the most current then would be the one-inch topboard hole size. This magnet is wound at sixty ohms resistance. Consequently it would consume two-tenths of an ampere at twelve volts. The current consumption is very small when it is considered that the valve stroke is approximately three-eighths of an inch.

The sparking is practically eliminated; this is necessary because the contacts in organs are very fine and small and must stand up for years.

"The Magnetic organ action units

are made in five sizes as follows: 60, 80, 120, 160 and 240 ohms resistance. The sixty and eighty ohms resistance units have a special winding to eliminate the spark; the other units have a regular winding. The units under test should not heat even though left in a closed circuit for hours.

"Unifying becomes very simple when these actions are used; also it appears as though for use in straight organ work there is a possible saving, as the laying out and building of chests is not confined to channeling or pouch sizes.

"The outstanding feature of the action is that it uses no larger generator for the same size organ than is generally used today in unified work, because there are only a few sixty and eighty-ohm magnets used on the low side and the remainder of the units consume little current. At the present time some pedal or bass valves will require pneumatics or pouches. The units can handle such a large volume of wind that there are many places in which they can be used other than for the valves under the pipes; also they can be used to operate stopkeys and switches, and here the efficiency of the action shows itself, for stopkeys can be operated on one-tenth of an ampere at twelve volts. The common solenoid magnet to do the same work would require four to eight times the amount of current and the common magnet eight to ten times the amount."

Forty Years' Service Recognized.

Forty years of efficient and faithful service as organist of the First Methodist Church of Burlington, Iowa, was fittingly recognized March 19 when a committee representing the official board of the church called at the home of Mr. and Mrs. Fred W. Boesch and presented Mrs. Boesch with a purse of gold from the congregation and a handsomely embossed letter of appreciation from the official board, expressing the esteem and admiration in which Mrs. Boesch was held by the church membership and the board.

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A Hall Organ is a marvel of simplicity and compactness. If for any reason one of the keyboards needs adjustment, it is simply slid out and lifted up as the illustration above shows. If adjustments are to be made at the rear of the console, the lower photograph shows how accessible it is. Similarly, throughout the entire instrument, every need of organist and church have been anticipated.

And yet, the innumerable mechanical excellences of a Hall Organ are but its roots, so to speak. Their flowering is the exquisitely sweet, powerful, churchly tone of this superb instrument. Gloriously inspiring, to hear it once is never to forget it. "The Foundation for the Fame of Hall Organs" has just been printed. A copy will be mailed you without obligation. Send the coupon below to The Hall Organ Company, West Haven, Conn.



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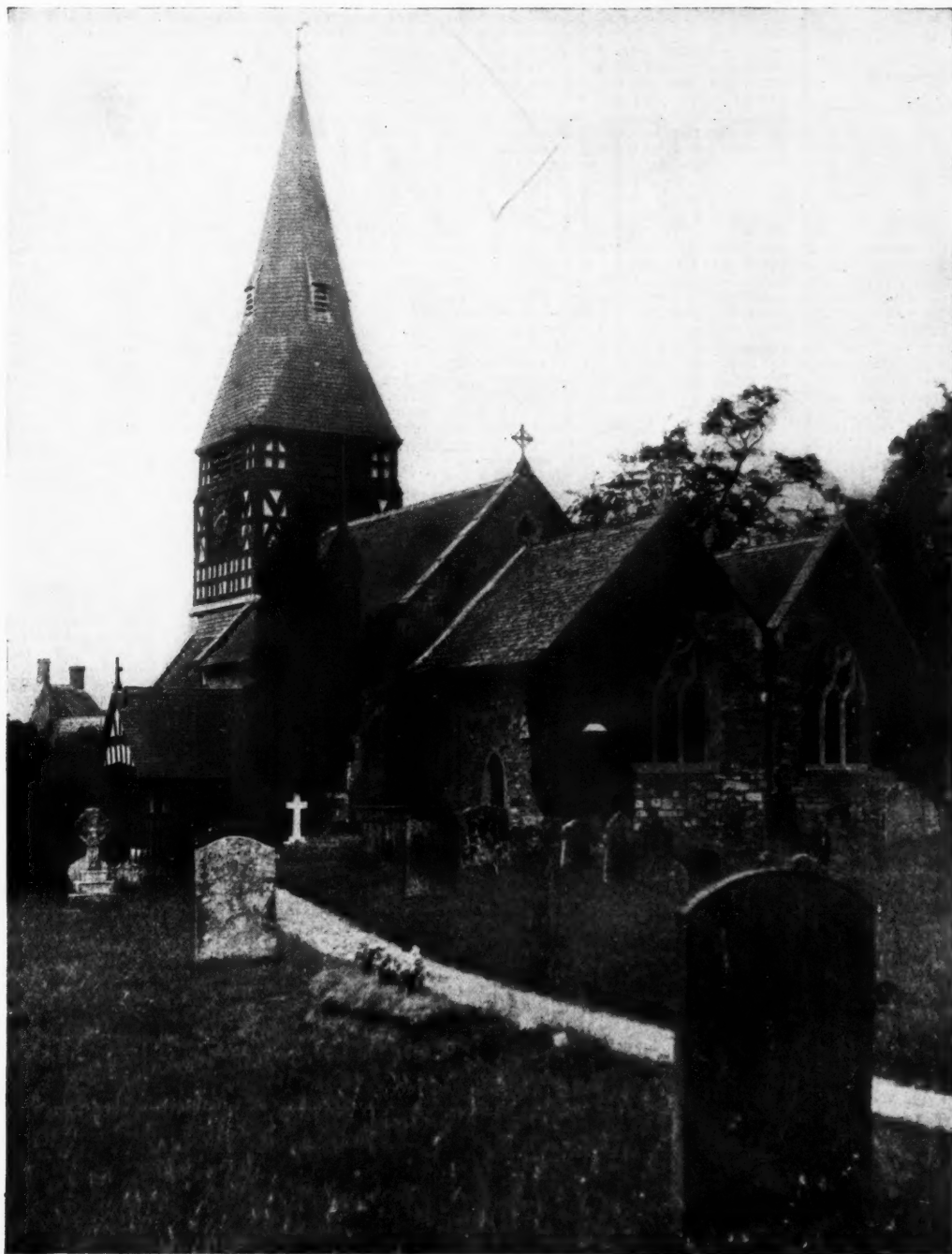
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All music in perfect condition; suitable for Church, Studio or Concert use. Offer good for month of May only.

This special price represents an approximate saving of \$75.00 to \$100.00 per foot.

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AND USED BY
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A Longwood Sketch After Firmin Swinnen —Quite a Distance—

By ALBERT COTSWORTH

One fine and august, as well as August, Sunday of last year the owner of the swift-running Studebaker said: "After service we will embark for Wilmington. I know a nice inn not too far away from several gnawing appetites, and there we will dine. Then drop in on some nice Westchester people for a minute, perhaps pick up an extra passenger for that empty seat. Then down to Longwood and hear the music. 'And I'm bittin' ye tin dollars,' as Mike Doyle said to the newly-made Widow Maloney, 'that we draw the Largo from 'New World' Symphony of Dvorak.'"

He's a canny guy, that owner of the speedy car, and seldom misses fire. I didn't take him up on the bet and, therefore, am \$10 to the good. Otherwise I would be somewhat out. He promised some other things, all of which, including the "chicken dinner," came to pass. There are inns and road-houses in plenty everywhere, but none that get away with those round about lower Pennsylvania. Being so close to the border of Maryland some of the Southern hospitality has crept over the famous Mason and Dixon line which travels somewhat in that section. There is a difference in such "chicken dinners." When waffles, or, maybe, "beaten biscuits" and other trimmings are added by these Southerners this is certainly "a beautiful world." The cup of joy is filled, as well as another well-known vacancy ever present.

The automobile highways of William Penn's State of Holy Adventure are on a par with the meals at the inns—with an even better average for the road builders than the cooks. Miles and miles of ribbons they run through a country long ago claimed to belong to the Great Creator. You have heard of "God's Country." Well—this is IT. When among those swelling fields and granaries, the bountiful rises of ground with scarcely any waste acreage and yet many a stretch of timber and flowing stream, it is easy to understand how those deliberate "Pennsylvania Dutch" who came over with and followed William the Great sized things up. They knew good land when they saw it. They pre-empted it, planted themselves down, dug in and stayed there. There are plenty of the folk still in evidence. But in a decided way, succession is going to "estates" rather than to farms. Hip-roofed barns are giving way to garages, stocky, roomy houses to mansions. Probably no other American city is so in the center of enormous single holdings devoted to excess comfort. Gorgeous places are on eminences where "the view" is everything as it runs over wide lengths of fields, forests and streams to far-away hills, spots where "sunsets and dawns and the starry vast" can be the spiritual meat and drink of the owners. Miles from nowhere a hiker comes upon a great, handsome pile, set like a gem amidst its tree grove, and follows rods and rods of high iron fence before reaching stately portals. He may look on to where the winding roads center at a colonnaded portico with wide sweep of lawn outspread. All to indicate the mint of money put into a desire or hunger on the part of some man to adhere to a boy's love of the out-of-doors. Perhaps he chases a rainbow and believes it may become a place where he can be free.

One of the magnificent of these "places" is "Longwood," the retreat where Pierre S. du Pont made a dream come true or asserted a superiority. In a world where the best can be misapplied one can never be sure of motives. There are such things as display. But one need not question motives as he accepts what such things do for him in a spiritual way. Manifest beauty has been more than one "philosopher's stone."

True, Mr. du Pont's place is in Del-

aware, just out from Wilmington. But, in a way, it is a suburb of Philadelphia. To make Longwood more so Mr. du Pont has built a road the full length of the tiny state. It costs stacks of money, but figures don't lie well with some of us. So the drive impresses because of its perfection rather than because of the cash outlay. A vagrant idea lodges and lingers that the gentleman is the political "boss" of the state. I can't vouch for it. There is also a Senator du Pont. But we all know that du Pont is the powder man's name and that the huge fortunes of the family came from the use of firearms. For fulminating powder is still the projectile of cartridges in the "sawed-off guns" as was the stuff in the powder flask of my boyhood friends. Sometimes when they "went hunting" I was permitted. They used "shot-guns" and the cover cap of the flask measured "the charge" then. If one stops to think seriously about it, a grim sort of humor is in the situation that so much of elegance and glorious beauty is the fruit of destruction—permissible or wanton, as the case may be.

All down the highway were motor cars hurrying south. These, in due time, reached a wide and imposing gateway and followed a winding road eventually leading into a parking space—several acres of it, divided into sections, with men to direct and locate—a business by itself for the afternoon patronage expected. These sections were not very far from the stately house and its enormous greenhouses.

Organists should have an affection for Mr. du Pont. Evidently he qualifies as a "fan." One feels almost sure that he can and does play the organ himself. Else he would not give over so much of his time to enjoyment of the work of others. In his music room he has a beautiful instrument of a size to give every response to any music written for it, or the wish of a player for color or effect. Nearly every Sunday afternoon there is a recital. Firmin Swinnen is in the succession as Mr. du Pont's private organist. At these recitals there are usually guests, but on alternate Sundays the general public is admitted to space where it can hear the music.

The music room adjoins and opens into the court, or central building, of the conservatories. At the entrance of this visitors are admitted and allowed the freedom of the multitudinous alleys and rooms of the greenhouses. Seats are scattered about liberally. On these public Sundays a small admission fee is charged and turned over to certain charities. Quite interesting one feels to be tagged with a label tied in the button-hole indicating that you came through the open door and did not crawl under the canvas—almost pride in the displaying fact.

In this huge, lofty, novel and ideal concert room one may see the player of the organ at the opening and hear the music readily. It floats through from many sources. Seems mysterious, irresponsible, steeped in vagrancy and invites a wayward spirit. If one have any sense of the unusual surroundings and drops into fancy he may bask in a supreme contentment when eye and ear and feeling are all bathed in beauty, as much hidden as revealed. The seats are comfortable, the leisure enveloping. Leaning over a balcony's leafage is a reflection in the great marble pool where goldfish lazily slide along and the fountain sings a delicate spraying tune and tosses a film of mist, while the vines let slip languorous drops from their leaves. The air is softly humid. The plant tendrils curl, twist and run along and about posts and girders like stealthy serpents pursuing prey of mice or birds. Tall palms and tropical plants bend gravely to observe their splendor in the shining mirror. Shrubs and trees of strange coloring and blossoms clamor for place and sight and ferns of every size and graceful shape nod and bend along edges and fill and flood niches with a wide-eyed, vivid green. And masses of blossoming plants are tucked in corners, mounds and clusters of dissolving shades. Birds dart among the shadowy spaces, sometimes fluttering near where the music comes from as if searching for some strange feathered visitor with new and startling, even magical, notes.

Dominating all, and delighting a new friend beyond words, were crepe myrtle trees. To me, a stranger to their delicate loveliness, they were at once a feast and a treasure. How good it is that there is always something wonderful ahead! To meet a new flower is a mild ecstasy. To fall in love at first sight is perfection of bliss, whatever the adored object. No wonder charm and romance cling about the exquisite grace of the pink clusters. They have no marked odor, but they have every other attribute of rare comeliness. To fondle and hang over them is to soak into one's being the essence of Southern romance, to sense the elegance of a lost passionate period. About them are associations, fluttering breaths of children, lovers, loyalties—a hundred fragrances of living. Heard under these lithe, drooping boughs it was right for the player to do the Dvorak Largo, that epitome of "heimweh" and the lot of other things saturated with sentiment, tenderness, bits from ancient days and flavors from poetry and dreams. The myrtle and the music supplemented in odors to steal away an everyday heaviness and put imagination in charge of the premises.

As is usual, some of us get excited, even extravagant. Is "goofy" the wise-crack for such excess? Not everyone brought fancies to the market in exchange for the beauty in music and surroundings. Not everyone sat under the crepe myrtle and wove garments of unsubstantial fabric. Many people listen and idle. There is no applause. Restless ones come and go. Children run about quietly. Lots of solid-looking men and women relax and rest. Perhaps the sordid drifts away. Perhaps farm life tomorrow will be easier. Perhaps they smile inwardly, knowingly, at the young men and maidens—endless couples of them getting a delight they comprehend without understanding or even questioning. How many "engagements" other than musical Mr. du Pont and Mr. Swinnen bring about may not be computed. But it may not be doubted, either, that they "helped make the match" more than once. By which long stretch of reaction I seek to indicate that these recitals far exceed in value the ordinary ones given in regular channels. You can't put the occasion into a cut-and-dried condition. It easily overtops the more recent endeavors to make organ recitals the diversions of society with preliminary teas or luncheons as appetizers for Bach, Mulet and Sowerby. Here is something so different that it keeps its own precedent alive. The music is important. But the surroundings are dominant.

Of course, there are the dips into the many parts of the conservatories, a sight of the "Rosebuds" that Mr. Swinnen has in his "Longwood Sketches," and into the cactus and tropical rooms. But the chief inside charm is to sit under the crepe myrtle, watch the idle fishes and contemplative ferns and let the music wander about, soothingly, in a way, but very pertinent to the absorbing pleasure. I didn't even trouble to find out who was playing. I knew Mr. Swinnen was in Europe and bothered no more. The atmosphere, for an hour, drove the reportorial instinct into the discard.

Afterward a walk in the outer gardens, where the fading summer was leaving its mark on spasmodic blooms from plants doing their best to make a show to the last. These gardens are commodious, have the customary pools, fountains, rare trees, rockeries, parterres and so on, for boundless variety. Best of all they are surrounded by magnificent trees. Here Mr. Swinnen no doubt found inspiration for "In the Shade of Old Trees." It was believable, also, that he found his "Sunlight" in the same quarters. Perhaps I saw or felt where the "Dewdrops" fell.

It was not hard to conjecture how the early morning light would shimmer there, wavy, unreal and almost breathless in stillness; to have the sun stealing over the tree-tops, the lush grass borders, the crunching gravel of the walks, the plash of the fountains and the drops from Gorgon heads or lion mouths of marble, the indescribable freshness of the air and the suspended expectancy of the earth awak-

ening to meet her lord of day. And every leaf and stem and petal with head bent low to carry its coronet of closely-set, glistening pearls, each one so proud of its shining ornament. Not a shabby leaf or marred petal slighted in the mirage. Or to sense the sun's advancing warmth and the dissolving jewels slipping into tiny streams of water and dripping in delicious Debussy dissonances to the soil below, so eager to drink the ambrosia of the night's distilling. Drop, drop, drop—they sing themselves away into the silences—dissolving bird and water notes floating on the perfume-laden air, the faraway sounds of day coming nearer, the lost voices of the night heard only in faint elfin notes such as Mendelssohn puts into the horns of "Midsummer Night's Dream." Dew-drops are caresses and kisses of the greatest of Time's lovers—Earth and Night. Whitman was first to find them out. Apparently all these tokens disappear. Do they? Are they evanescent, lost, unreal? A thousand softening cadences and inner echoes answer in their own way.

What matter if it did rain all the way home. The drawn curtains shut out the dripping, dull landscape. Sight turned inward to confirm impressions, stow away pleasing visions, store honey in the comb of memory for future sweet food. Perhaps crepe myrtle romance will remain, retaining a lingering, unforgettable flavor.

Organ Builder Marries Organist.

The union of a prominent organist with an organ builder is noted in the marriage of Miss Elsie Gschwind of Utica, N. Y., to Frank Blasfield of Cleveland, and formerly of Utica. The ceremony was performed late in March by the Rev. C. M. Dodge at the manse of Bethany Presbyterian Church, Utica. The attendants were Miss Irene Gschwind and Ray J. Gschwind, sister and brother of the bride. Mrs. Blasfield is one of the best-known musicians in Utica. She was graduated from the Utica schools and studied piano with Dr. Adolf Frey in Syracuse University. She has specialized in organ, studying with Norman Coke-Jephcott in Utica. For a period of fifteen years she has been organist and director of music at the Church of Christ, Scientist. She is an active member of Central New York chapter, American Guild of Organists, and has been affiliated with the Alderwick Music Studios. She is a daughter of Mr. and Mrs. John F. Gschwind. Mr. Blasfield is engaged in the business of modernizing organs, with headquarters in Cleveland. Immediately after the wedding the couple departed for a western trip.

Opens Cincinnati Four-Manual.

Dedication of the Möller four-manual in the Ninth Street Baptist Church at Cincinnati took place March 25, with a recital by Adolph Stadernann, designer of the instrument, March 26. The scheme of stops of this organ appeared in The Diapason Jan. 1. In his inaugural recital Mr. Stadernann played this program: "Marche Religieuse," Guilman; "Chant Pastoral," Dubois; "Ave Maria," Arkadelt-Liszt; "Anno Domini 1620," MacDowell-Shackley; Caprice, Kinder; "In Paradisum," Dubois; "Fiat Lux," Dubois; "Evening Melody," Shelley; "The Swan," Saint-Saens-Guilman; Meditation, Mailly; Gothic Suite, Boellmann; Cradle Song, Guilman; "Pater Noster," Foote; Intermezzo, Callaerts; "Indian Wail," Dvorak-Swinen; "Laus Deo," Dubois.

Kilgen Orders to Chicago Office.

A number of sales in three states—Indiana, Illinois and Iowa—have been closed recently by the Chicago office of George Kilgen & Son. Among the churches and schools which have ordered instruments from this office are: Crispus Attucks High School, Indianapolis, Ind.; First Brethren Church, Argos, Ind.; Parkside Baptist Church, Chicago; St. Mary's Catholic Church, Elgin, Ill.; St. Constantine's Greek Orthodox Church, Chicago; Essex Community Congregational Church, Chicago; Immanuel English Evangelical Lutheran Church, Clinton, Iowa, and the Uptown Conservatory of Music, Chicago.

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National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

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 President — Reginald L. McAll, 2268 Sedgwick avenue, New York City.
 Chairman of the Executive Committee — Herbert Staveland Sammond, 725 Argyle road, Brooklyn, N. Y.
 Secretary — Willard I. Nevins, 459 East Twenty-second street, Brooklyn, N. Y.
 Treasurer — Ernest F. White, 49 West Twentieth street, New York City.
 Headquarters — Church of the Holy Communion, 49 West Twentieth street, New York City.

In the passing of A. Campbell Weston the executive committee has lost not only a valuable member, but also a loyal friend. He served on many sub-committees and always gave as generously of his time as his busy life would permit. His enthusiasm and kindly nature will live long in the memory of his countless friends.

For the month of March 1,427 copies of The Diapason were mailed to our members. When you remember that only a few seasons back we were looking forward to a membership of 1,000, you will realize that we shall soon be ready to anticipate a membership of 2,000. Mr. White reported eighty-two new members for March. Out of a list of 180 names which were sent in by our members, Mr. White was able to secure 123 new N. A. O. members. He will be very glad to send a special membership letter to your friends if you will send their names to him.

It gave the prize competition committee great pleasure to announce in the April Diapason that William Berwald had won the Estey prize of \$1,000 with his Symphonic Prelude in A minor. The judges report Mr. Berwald's Prelude as the work of a sound musician, which should be a valuable addition to the literature for organ and orchestra. Very soon the work will receive a first hearing in New York City and then we trust that it will be played in various cities, so that all of our members and music-lovers at large may have an opportunity of hearing it. Undoubtedly the presentation of this American symphonic work will stimulate the composition of many more organ compositions in conjunction with the orchestra.

Among the recently-organized chapters we have followed with interest the activities of the one at Worcester, Mass. Elsewhere in the N. A. O. news you will find an article by Miss Phelps on this chapter and in that article she tells of the work accomplished there. After reading what Miss Phelps has to say we feel sure you will agree in saying that the N. A. O. has much to offer in many other cities and localities where there is now no organization for organists.

Word has just been received from the United States Senate that the bill which would give bandmasters of the army the rank of lieutenant has been passed by that body and that it is before the House of Representatives. Early last fall the executive committee passed a resolution urging such action and that resolution was forwarded by our president to the Senate committee. It is gratifying to know that our organization may have had some part in the promotion of a bill which undoubtedly will help to raise the standard of music in the army.

Executive Committee.

The following were present for the executive committee meeting at headquarters Monday, April 16: President McAll, Chairman Sammond, Mrs. Keator, Miss Coale and Messrs. Noble, Farnam, Stanley, White, Harris, Riesberg and Nevins. The minutes of the previous meeting were heard and approved. The treasurer's report, which also was approved, showed eighty-two new members for March.

Miss Coale gave a report from the headquarters public meetings committee which told of the completed plans

for the music week celebration at the New York Wanamaker store and the final details of the Bairstow dinner. A committee consisting of Messrs. Sammond and Harris was appointed to prepare a memorial resolution to be sent to the widow of A. Campbell Weston. President McAll reported that plans were under way for the presentation of the prize-winning Symphonic Prelude by William Berwald at the Capitol Theater and that they hoped such a presentation could be given on the last day of music week, May 12.

Mrs. Keator invited the members of the executive committee to attend a dinner and inspect the new Welte organ at St. Andrew's M. E. Church, New York City, where she is organist and choir director, on Monday evening, April 30.

Previous to the executive committee meeting there was a meeting of the program committee for the Portland convention. They reported that Adolph Steuterman, Charles Raymond Cronham and Dr. Melchiorre Mauro-Cottone would be heard in recitals. Other recitalists will be announced next month.

Wanamaker Memorial Minute.

At the meeting of the executive committee March 19 the following minute concerning the late Rodman Wanamaker was adopted:

"Among the fine arts which Rodman Wanamaker encouraged, none was dearer to him than that of music, and especially organ music. The art of organ building had greatly interested his father, who secured the splendid instrument built for the St. Louis Exposition and brought it to Philadelphia, where it was set up in the grand court of the Wanamaker building and enlarged to nearly double its original size. A private organ building shop was established for that purpose, as well as for the construction of the new organ designed for his New York auditorium. This was a unique undertaking in the history of the organ in America, and received the closest personal attention of Rodman Wanamaker. In recent years he sponsored notable organ concerts by great recitalists, and also gave lovers of music an opportunity to hear the organ in conjunction with the symphony orchestras of the country.

"Two conventions of the National Association of Organists have been held in Philadelphia. None of the many organists who attended them will ever forget the hospitality of Rodman Wanamaker in 1926, or the personal greeting of his father in 1921, at which time he gave a touching account of the influence of organ music in his own life.

"In the death of Rodman Wanamaker, who was one of its honorary members, the association records the passing of an ardent and generous friend of the king of instruments."

Camden Chapter.

After originating, naming and developing the Cipher to its fourth year of existence, it has been necessary for Howard C. Eagin to pass the editorship on to other hands. We are fortunate to have enjoyed Mr. Eagin's literary ability, which has counted much in creating interest in N. A. O. work in Camden and in making our activities practical and helpful. As a small token of our genuine gratitude we have elected Mr. Eagin editor emeritus and we trust that the spirit of his scholarly manner and sterling character will still pervade our columns.

Mr. Eagin's resignation has been made the easier because of the selection of Donald W. Tuttle as the new editor—one of our young and enthusiastic members whose journalistic instinct, musical talent and good judgment assure a successful future for the paper.

The occasion of our March meeting was an enjoyable testimonial dinner in honor of Mr. Eagin. Rollo Maitland

brought a message directly from headquarters in New York and other tributes were paid in person by Miss Jane Whittemore, New Jersey state president, and Henry S. Fry, Pennsylvania dean of the A. G. O. Many letters of greetings from other chapters and friends were read.

Madelon B. Todd, A. A. G. O., entertained with several organ solos and soprano numbers were sung by Sylvia Williamson, accompanied by Evelyn Hemphill and Forrest R. Newmeyer. Mr. Maitland gave two improvisations, one of which was an improvisation on a "cipher." The customary social hour, with Harry Bagge and Donald Tuttle as hosts, completed a really delightful evening.

We welcome two new members: Woodburn J. Mickel of Elmer, N. J., and Everett H. Reagan of Camden.

HOWARD S. TUSSEY, President.

Central New Jersey.

The spring concert of the Central New Jersey chapter was held in the State Street Methodist Episcopal Church of Trenton Sunday afternoon, April 22, at 4 o'clock. The choral work was done by a choir of twenty-five trained voices under the able direction of Edward A. Mueller, organist and choirmaster of the State Street M. E. Church. The numbers were as follows: Prayer Scene from "Lohengrin," Wagner; Easter Music from "Cavalleria Rusticana," Mascagni, and "Come, O Thou Traveler Unknown," by H. Alexander Matthews. Another feature was the Stretch Symphony Orchestra, an ensemble of strings, woodwind, brass and organ. They played: First Symphony in C, Beethoven, and "Rosamunde" Overture, Schubert. Edward A. Mueller presided at the organ.

The monthly meeting of the chapter was held at the First Methodist Episcopal Church of Trenton April 9. After an outline of the coming activities by President Paul Ambrose a question-box was conducted. This resulted in a discussion of problems that confront a church organist.

George Minschwaner was received into the chapter as an associate member.

CAROLINE C. BURGNER, Secretary.

Kentucky Chapter.

April was a busy month for several N. A. O. members. Ernest A. Simon, choirmaster and organist of Christ Church Cathedral, assisted by the choir of men and boys, gave Stainer's "Crucifixion" for the Kentucky chapter. A large congregation was present. The choir was up to its usual standard of excellence and the service was greatly appreciated.

Mr. Simon gave an interesting and instructive talk on hymn-tunes and church service playing at our meeting which took place at the Arts Club April 9. A good attendance was present and we all left feeling we had spent a very profitable and enjoyable evening.

W. Lawrence Cook, organist and choirmaster of Calvary Episcopal Church, gave a recital on the new Kilgen organ in the West Louisville Evangelical Church.

Maryland Council.

Maryland council arranged a series of Lenten recitals at the Franklin Street Presbyterian Church of Baltimore on five Wednesdays from noon to 12:45 and achieved something well worth while on behalf of those who love organ music. The first recital was played Feb. 29 by Miss M. Ida Ermold, Mus. B., F. A. G. O., her program being as follows: Second Sonata, Mendelssohn; Psalm Prelude, Howells; Prelude on "Stracathro," Noble; Chorale Prelude, "In Thee Is Joy," Bach; Minuet, Calkin; Andante in G, Ermold; Andante Cantabile from Fourth Symphony and Toccata from Fifth Symphony, Widor.

Imogene Rothel Matthews of the University Baptist Church was at the console March 7, playing this pro-

gram: Sonata, Op. 154, Rheinberger; "Priore," Alkan; "Consolation," Bonnet; "Kammenoi-Ostrow," Rubinstein; "Moment Religieux," Friml; Nocturne, Foote; Toccata, Mailly.

March 14 the recital was given by Rhoda Berryman Tyson of the Second Church of Christ, Scientist, who played: Grand Chorus, Allegro moderato and Fugato, Guilman; Andante Cantabile, Haydn; Nocturne in F, Schumann; "Priore," Lemmens; Chorale Prelude ("Come, Saviour of the Heavens"), Bach; Intermezzo, Kramer, Capriccio, Capocci; "Variations de Concert," Bonnet.

Miss Charlotte Klein of Washington, D. C., gave the fourth recital March 21 and her program included: Chorale in B minor, Franck; Fantasia in F sharp minor (dedicated to Miss Klein), Sealy; "Song of the Chrysanthemum," Bonnet; Passacaglia and Fugue in C minor, Bach; "Memory," Moncrief; Caprice ("The Brook"), Dethier; "Cathedral Windows" ("Ave Maria"), Karg-Elert; "Grand Choeur Dialogue," Gigout.

After the recital a luncheon was served in honor of Miss Klein.

The fifth and last program was played March 28 by Miss Katharine E. Lucke, F. A. G. O., organist of the First Unitarian Church. Her offerings were as follows: Chorale, "O God, Thou Holy God," and Prelude and Fugue in E minor, Bach; Meditation, Prelude, Allegretto and "Procession," Lucke; Communion, Torres; Sketch in F minor, Schumann; Cantabile, Franck.

Pottsville Chapter.

The choir of Trinity Lutheran Church, Pottsville, rendered a series of Lenten cantatas under the direction of Orrie Kaiser, organist and director, including Maunders' "Penitence, Pardon and Peace," "Olivet to Calvary" and "The Crucifixion," by Stainer. The vested junior choir of thirty-five voices presented "Thorn-Crowned King" on April 8 before an audience that filled the church to overflowing.

April 6 the choir of the First Methodist Church, Minersville, sang "Olivet to Calvary" under direction of Marie Kantner, organist and director. "The New Life," by Rogers, was given April 8. The junior choir participated in a musical March 26.

The Second Presbyterian Church choir of Pottsville, Mrs. Beulah M. Strauch, A. A. G. O., organist and director, presented Stainer's "Crucifixion" on Good Friday and on Easter rendered "The Resurrection," by Manney.

Miss Carolyn Cramp, F. A. G. O., a former member of the Pottsville chapter, gave a recital in the First Methodist Church April 10, assisted by Mrs. Marie B. Nicholson, soprano.

Special music was rendered in St. John's Church, Pottsville, on Easter, the program being arranged by Frank J. Brennan.

A musical service is being planned by the chapter for music week.

Miss Florence Montgomery has enrolled in the music department of New York University.

Paul Bailey, president, opened the new Möller organ in Century Theater, Philadelphia, the week of April 16.

ORRIE KAISER, Secretary.

Worcester Chapter.

The April meeting of the Worcester chapter of Massachusetts was one that will be a pleasant memory for a long time to come, for it was the privilege and pleasure of the chapter to have Albert J. Stoessel of New York as guest speaker. The meeting was held at 11 o'clock in the forenoon in the parish-house of All Saints' Episcopal Church, of which church Sidney Webber is organist. Mr. Stoessel is conductor of the Worcester music festival chorus, making weekly visits to Worcester, and he has endeared himself to the entire community, not only by his superior musical attainments, but also by his friendliness and adaptability. It was not surprising,

therefore, that he was greeted by a large gathering of music-lovers.

Mr. Stoessel chose for his subject "Music Appreciation" and spoke at some length on the works of the older classicists who wrote church music. A special plea was made for better acquaintance with the lesser-known music of Handel and for the simpler works of Bach as an approach to the appreciation of the larger forms of the great master.

At the close of the talk an opportunity was given chapter members and their guests to meet Mr. Stoessel, after which all adjourned to the dining-room, where luncheon was served under the direction of Charles A. Bostock, assistant organist of All Saints' Church. Radiant spring flowers gave the tables a very attractive appearance.

The committee sponsoring this enjoyable affair was composed of Mrs. F. J. Crosson, organist and choir-master of All Souls' Universalist Church; Mrs. Leroy Burnham, organist and choir-master of Pilgrim Congregational Church; Charles A. Bostock and Joseph Walker Smith.

ETHEL S. PHELPS, Secretary.

Van Dusen Club Guests of Barnes.

The April meeting of the Van Dusen Organ Club was held at the home of Mr. and Mrs. William H. Barnes in Evanston April 17. The club enjoyed one of the most interesting programs of the year. Mr. and Mrs. Barnes played several organ and piano duos, including "Romance," Sibelius, and "Minuet L'Arlesienne," Bizet, piano arrangement by Rachmaninoff. Mr. Barnes played "Ebon Lute" by Lester and the Scherzo from the Fifth Sonata by Guilman. Miss Dorothy Hinkley and Whitmer Byrne played two organ and piano duos—Prelude, Fugue and Variations by Cesar Franck and Fantasie in C minor by Demarest. Miss Emily Roberts played "Yasnaya Polyana" by Harvey B. Gaul and the Largo from the Second Sonata by Bach. Fred Faassen, who broadcasts from station WCBD, Zion, played "Finlandia," by Sibelius, and "Northern Lights," by Torjussen.

N. A. O. in Worcester

By ETHEL S. PHELPS

At the convention of the National Association of Organists in Philadelphia in August, 1926, a little group of Worcester organists asked themselves the question: "Why should Worcester not have a chapter in the N. A. O.?" This seed dropped by the wayside later grew and developed into a very lusty branch of the parent organization.

It seems quite fitting that Worcester should be the Massachusetts home of the N. A. O., for the city is internationally known as a musical center, and particularly is it noted for its music festival, which has been held for sixty-eight consecutive years. A large and well-drilled chorus has been maintained through all these years, many artists of renown from various parts of the world have been heard—but as for organs and organists, the community has not realized their value and importance in the musical life of the city. Among organists themselves there had been no organization and no group instinct, though, we are happy to say, little antagonism in the profession.

In November, 1926, A. Leslie Jacobs invited the organists of the city to meet for an informal discussion of ways in which interest in organ music might be promoted in Worcester. Nine organists responded—eight men and one woman—and the evening was devoted to a friendly exchange of ideas upon methods of bringing organists together in helpful activities which would aid each in his growth in the profession, and also ways of interesting the citizen at large in the better class of organ music.

A week later President Reginald L. McAll of the N. A. O. was guest of this group of organists and gave a helpful address on the scope and aims of the association. Mr. McAll's talk was such an inspiration that a chapter was formed at once, officers were elected and by-laws were soon formulated.

By the time the third meeting was held the membership had increased to sixteen, and it was found that we were ready to launch forth with a regular schedule of monthly meetings. The fewness of members was more than counterbalanced by enthusiasm and co-operation, thus proving that the time was ripe for organization in this field. While the first months of any new organization must of necessity be given over to the process of building and of welding the forces into constructive activities, time and opportunity were provided at each meeting to present a program that would emphasize some phase of church work which would prove of interest and value to all.

With the opening of the 1927-28 season a new era dawned for the Worcester chapter and a stronger working basis was created. In order that every member should have an active part in the season's programs the entire membership was made a program committee. Likewise all were placed on the membership committee, that as many organists as possible might be reached. Each month one group of members has presented a distinctly individual program. Among these two of outstanding interest are the presentation of the cantata "The Holy City," with the combined choirs of nine churches, and a meeting of organists and pastors for the discussion of choir problems and ways and means by which a greater sense of unity may be stimulated and maintained in churches among choir, pastor and congregation. This brought several of the pastors of the city together with the organists—the first time this had ever been accomplished in Worcester—and was a strong factor in cementing church relationships on a basis of a clearer understanding of the needs of both. This was a decided step forward in church musical life and innovations were proposed that evening which undoubtedly will bear much fruit later.

The presentation of "The Holy City" was the first public effort of the chapter and it met with enthusiastic support—indeed, with so much appre-

ciation that many of the audience expressed the hope that a concert of this type would be a yearly event. Pastors of three churches lent their assistance to this program and there was a feeling throughout the city that the Worcester chapter of the N. A. O. had established itself as a genuine factor in the musical life of the city and a force for progress and high ideals which must be recognized.

To the individual membership in a branch chapter is of inestimable value. The trite saying so often heard, "you take out of anything just as much as you put in," holds good here, and the organist who is willing to do his bit at all times finds this wholesome activity unfolding to him a fresher interest in his profession, a broadening influence which comes through contacts with fellow workers who are striving to reach the same high goal and the opportunity to share the viewpoint of others, which is always stimulating.

Thus, while Worcester chapter is only seventeen months old, and it may be too early to record any event of great moment, it may be truthfully affirmed that the forming of this organization has met a great need among organists, it has created a new interest in organ music and already the community has had a foretaste of benefits which will be richer in the future. More than this could not have been accomplished in a few months and our progress and the feeling of unity and strength would not have been possible had it not been for a most loyal co-operation and alert interest on the part of every member.

Carlyle writes: "Music is well said to be the speech of angels." It is our hope that our musical speech may be of such an exalted nature that the community may be the better for our presence and our work here.

At the First Congregational Church, Dalton, Mass., on Palm Sunday, Maunders' "Olivet to Calvary" was sung under the able direction of Mrs. Kate Elizabeth Fox, organist and choir-master.

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An honor was conferred on Dr. George Henry Day when his setting of Psalm 108, for chorus, soloists and orchestra, was chosen to be one of six numbers, five by world-famous composers, that made up the program of the concert given by the Eastman School of Music in the Eastman Theater at Rochester, N. Y., Thursday afternoon, March 29. The concert, which was broadcast over WHAM, attracted a capacity audience.

The concert was given primarily to demonstrate the work being done at the Eastman School of Music. Dr. Howard Hanson conducted the chorus of 300 voices and the orchestra of eighty. His inspired reading and spirited conducting of Dr. Day's Psalm brought forth an ovation for director and composer.

The other choral numbers were Debussy's cantata "The Blessed Damsel" for women's voices; Dr. Hanson's "The Lament for Beowulf," a masterpiece of choral and orchestral effects in the form of a gigantic ballad, and the "Polovetsian Dances" from "Prince Igor," by Borodin. The singing of the chorus at all times was characterized by a freshness of voice and enthusiasm that was delightful.

Each half of the program began with an orchestral selection, conducted by Samuel Belov. The "Rienzi" Overture by Wagner made a fine opening number and the tone poem "Death and Transfiguration," by Strauss, was played in a manner that would have reflected credit on any symphony orchestra. This is remarkable when it is considered that the majority of the young people in the Eastman School orchestra are still in their teens.

New Barton for Station WTMJ.

The Bartola Musical Instrument Company of Oshkosh, Wis., has installed a new organ for broadcasting purposes in the studio of WTMJ, operated by the Milwaukee Journal. Margaret Starr and Arnold Krueger have been playing from this station.

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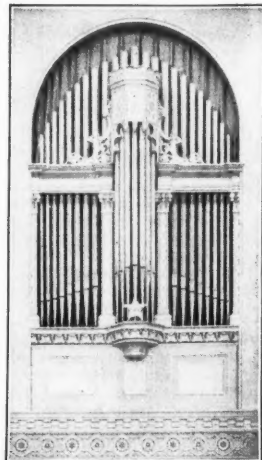
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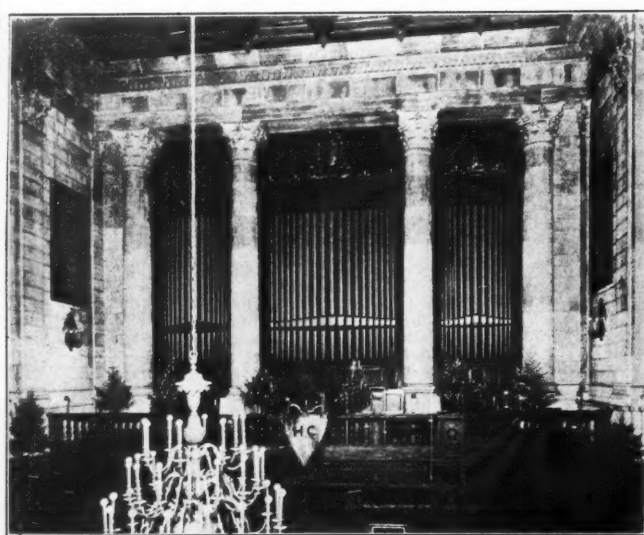
ORGAN RECITALS—INSTRUCTION

Kansas City Times, Kansas City, Missouri.—Henry S. Fry, organist from Philadelphia, caused an audience last night in the richly simple auditorium of the Linwood Presbyterian Church, to forget the heat. That is enough for any musician to accomplish in any one evening.

Mr. Fry's playing likewise sustained the musical reputation of his home city, so well cared for in other fields by the incomparable Philadelphia Orchestra and Curtis Institute of Music. For he possesses the rarest of all virtues in an organist and that is the restraint of a man of true good taste. The fine instrument he played is capable of

reaching almost any extreme he might have driven it toward, and he chose none of them.

Singularly, he was most interesting in the more quiet things, for the enrichment of which he chose pastel tints of the greatest appropriateness and considerable variety. The andante of Widor's Fourth Organ Symphony was thus lent the effect of being heard at a distance and made markedly impersonal, chaste and calm. There were none too many vigorous moments for contrast; what climaxes there were arrived after musicianly preparation and not by the sudden punching of the sforzando button.

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STATE CONVENTION MAY 22

**Three-Day Meeting Opening May 20
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Promises of one of the most notable conventions ever held by the Pennsylvania state council, National Association of Organists, are made for the meeting under the auspices of Reading chapter, to be held in Reading May 20, 21 and 22. While three days are allotted to the occasion, the convention proper will be held Tuesday, May 22, at which time an elaborate program will be presented. The program Sunday afternoon, May 20, at 3 o'clock, includes a radio recital over station WRAW, featuring a program of organ music played by members of Reading chapter and an announcement of the convention program, its significance and the aims and objects of the National Association of Organists, by Dr. William A. Wolf, president Pennsylvania council. In the evening there will be special musical services in churches represented by chapter members.

Monday, May 21, will be "Reading Day." At noon Reading chapter, Myron R. Moyer, president, will tender a testimonial dinner to Dr. Wolf. In the evening at 8:15 the eighth annual convention will be officially opened in St. Stephen's Reformed Church, with an address of welcome by the Rev. Thomas W. Dickert and a response by President Wolf, followed by a guest organ recital.

Tuesday will be "Pennsylvania day," with a program which follows: 9:30 a. m., at Colonial Theater, exposition of the playing of the "silent drama"; 10:45, automobile ride to the residence of Isaac C. Eberly, where a recital of concerted and synchronized organ music will be played; 12 o'clock, automobile ride to St. Stephen's Church; 1 p. m., luncheon; 2, business session; 2:30, ride to Lutheran Church of the Holy Spirit, where a guest recital will be played; 4:30, public service at St. Stephen's Reformed Church by chorus of 100 solo voices, with guest recitalists at the organ.

In the evening at 6 o'clock, in the assembly-room of St. Stephen's Church, a business session will be held, including election of officers. J. Francis Cooke, editor of the Etude, and Frederick Schlieder of New York will deliver brief addresses, followed by a banquet, with Emerson L. Richards as toastmaster. At 8:30 p. m. a recital will be played. The guest recitalists will include Ernest F. White, organist of St. George's Church, Flushing, N. Y., and the following chapter

representatives: James C. Warhurst and Forrest R. Newmeyer, Philadelphia; George B. Rodgers, Lancaster; C. Marie Kantner, Pottsville; Miss Violette E. Cassel, Earl W. Echternacht, Clarence E. Heckler, Alfred C. Kuschwa and Frank A. McCarrell, Harrisburg; Miss Caroline L. Schlater, John H. Duddy, Jr., and Miss Eleanor L. Fields, Norristown; Earl W. Rollman, Reading, and Gordon Breary and Thomas Challenor, Williamsport.

The officers of the state council are: Dr. William A. Wolf, Lancaster, president; Frank A. McCarrell, Harrisburg, first vice-president; Dr. Walter A. Heaton, Reading, second vice-president; William Z. Roy, Lancaster, secretary, and Charles E. Wisner, Lancaster, treasurer.

New Schmidt Catalogue Issued.

The Arthur P. Schmidt Company, prominent Boston publishing house, has just issued a new complete catalogue of its octavo music. This catalogue is of special value as it represents more than half a century of American music, and covers anthems, responses, oratorios, cantatas, etc., for church use and for practically every requirement of the choir director, listed in such convenient form as to be helpful to church organists and directors. It includes the names of such pioneer composers as S. B. Whitney, one of whose compositions, a Te Deum in C, was the very first octavo number published by this house, and which number is still a steady favorite with many choirmasters after all these years. John Knowles Paine, Adams, Ambrose, Mrs. Beach, Berwald, John Hyatt Brewer, O. B. Brown, Chadwick, Dunham, Foote, Lansing, Lynes, Marston, Peace, Schnecker, Briggs, Galbraith, Hamer, Houseley, Knox, Scott, Milligan, Shackley, Thayer and Truette are others represented.

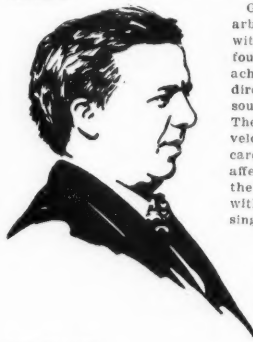
Ann Arbor Opening by Christian.

Palmer Christian will give the opening recital on the new Skinner organ at Hill Auditorium, University of Michigan, Ann Arbor, May 15, with the collaboration of Eric DeLamarter in one group. On the opening night of the Ann Arbor May festival, May 16, Mr. Christian will play DeLamarter's Concerto in E, the composer conducting, with the Chicago Symphony Orchestra, as well as a solo group. Other features of the opening festival night are orchestral numbers by the Chicago Symphony and Margaret Matzenauer of the Metropolitan Opera Company. On June 14 Mr. Christian will play a recital in Ann Arbor for the convention of the A. G. O. Other recital activities of Mr. Christian in the closing part of the present season call for appearances at Princeton University, Grace Evangelical Lutheran Church, Washington, and the Wanamaker Auditorium, New York.

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THE VOICE OF INSPIRATION

Building Program as Livable Structure

By MARTHA M. ZEHETNER

Paper Read at Meeting of Iowa Council,
N. A. O., at Indianola, March 30, by
Organist of St. Luke's Methodist
Church, Dubuque

What is program building? Is it something more than selecting a few compositions of different varieties and arranging them on paper? That may be program making or program arrangement, but "program building" implies training, experience, thought, sincere application—such as an architect uses in building a structure. First comes the foundation, then the framework, development, form, variety of color and materials, the most prominent feature and the finishing. Then the question arises: "Is the structure livable—useful?" So also with the program. After it is built, does it justify itself?

What considerations enter into the building of a program? One ought to give thought to the chronological order of composers or the representation of the various schools, and the contrast of form and style. The length of the program and the changing keys are important factors. One might be obliged to consider the locality, the time or season and the time of day for the appointed recital program, although these are less seriously regarded.

The platform artist is in direct sight of his audience, facing or nearly facing the listeners, thereby easily projecting his personality upon them. Not so the concert organist. Also, a soloist must please at once, not after two minutes, and must keep in mind that the first fifty yards are as important as the last 100 yards. Therefore it is my belief that the program should open with some attractive composition of two or three minutes' length, which will command the immediate attention and interest of the audience. Besides, this will not only serve as a prelude to the larger composition to follow, but will allow a little more time for late comers, reporters and critics to arrive and afford an opportunity for the recitalist to adjust himself to the work at hand.

In considering the chronological order of composers in this paper, it would be unwise to try to set forth individual names. May I briefly and broadly scan the organ literature, then, historically, according to the following outline: First, the forerunners of Bach; second, Johann Sebastian Bach; third, Handel, Mozart and the masters of the eighteenth and early nineteenth centuries; fourth, Mendelssohn, Schumann, Liszt, and fifth, modern composers. The music which best represents a composer is that which is written during the middle period of his composing years. The earlier writings are but a grouping—a development—while the older works are often transcendent and philosophical. In selecting numbers according to the foregoing outline, the various schools are represented in the art and influence of a composer or country. Music characterizes an epoch as well as a composer.

Let us review briefly the instrumental forms represented in organ works. The larger forms consist of the sonata, symphony, concerto and overture. The shorter forms are known as the suite, tone poem, canon and fugue, toccata, rondo. Then there are the dance and other short forms, such as fantasy, rhapsody, caprice, intermezzo, noellette, berceuse, nocturne and march. Let there be a contrast of form, guided with much thought. Of course, the nature of the larger work in a great measure determines the style of composition to follow. For example, a great Bach number, monumental in character, would more appropriately be followed by an ariel, nocturne or pastorale rather than a caprice or intermezzo.

Regarding length of program, one hour of actual playing is enough. For a recital with an assisting artist, one hour and ten minutes is ample. One

may roughly determine the length of a work by allowing one minute for two pages—a little more or less time, however, according to the tempo. The contrast in keys is a musical consideration. The character of the key has already been determined by the composer, as, for instance, the key of D flat with its enormous vibration and color. But it is for the performer to consider the contrast through related or nearly-related keys.

The artist will frequently vary the program according to the size and character of the community. This requires some discretion. The time of year or church season has some influence on the building of a program. Also, the afternoon vesper recital will be different in character from the evening concert, particularly in closing numbers. The latter may close brilliantly, whereas the former closes more appropriately and effectively in subdued tones.

Finally there are Bach programs, Wagnerian programs, programs of American composers, programs with piano and organ, the newer works for organ with string ensemble, or a program as a memorial to a composer whose works are being stressed during the year. These are novelties. The literature is rich, the variety great. But tradition holds us, perhaps, to a formal building program, to which the experienced recitalist instinctively and invariably adheres.

Poetry is concrete. But in music we must catch the mood through the abstract sounds, and draw on our own imagination for the picture which the composer paints for us. In music we must feel—that is the charm.

Therefore in program building we must, as musicians, keep in mind program apprehension and representation. The composite message of any program is not adequately expressed unless the organist feels keenly the spirit of each composition. Then, and then only, is a program correctly built when the conception of this composite is truly transmitted to his audience. Thus is the structure livable and justifies itself.

HOLDS FOUR SERVICES A DAY

Activity in Grand Rapids Church in Which Eickmeyer Plays.

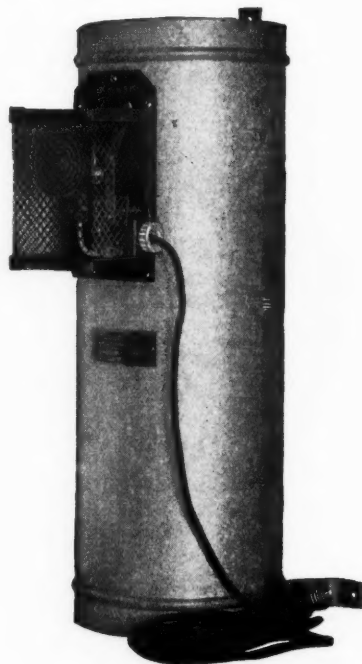
Through Lent and Easter four services a Sunday were held at the East Congregational Church of Grand Rapids, Mich., because the congregation has so far outgrown its present church building. Cram & Ferguson are the designers of a new church which will be erected at once. For the first morning service a male choir of men and boys was used. The East Church women's chorus supplied the music for the second service. At the junior church service the girls' choir sang. Special guest artists provided the evening music. On Easter Sunday the Oberlin College women's glee club sang and there were two choirs at each of the two morning services. A large congregation also heard the afternoon vesper musical service.

Paul H. Eickmeyer, the director of music, gave a Lenten organ recital on Wednesday evening, March 28, in which he played for the first time in Grand Rapids the N. A. O. prize composition of last year, Ernest Douglas' Suite in B minor. The whole program follows: Two Chorale Preludes, Bach; "Chanson Triste," Tschaikowsky; Suite in B minor, Douglas; Cantabile in B major, Franck; Scherzo from Symphony 5, Widor; "The Tumult in the Praetorium," from the "Symphonie de la Passion," de Maleingreau; "Echo," Yon; Toccata from Gothic Suite, Boellmann.

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Sales of musical instruments and sheet music at retail amount to \$6.49 a year for each person in Chicago and there is a retail musical instrument and sheet music store for every 10,546 persons within the city limits, according to figures from the United States Bureau of the Census. The musical instrument and sheet music business of Chicago includes 366 establishments, made up of manufacturers, wholesalers and retailers. These concerns employ 8,180 people, are operated by 256 firm members or proprietors and have an annual payroll of nearly \$14,000,000 and total sales of more than \$73,000,000.

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For "Movie" Player: Hints on Playing and New Publications

By WESLEY RAY BURROUGHS

The Neighborhood Organist. COMEDIES.

Where the feature is a comedy a different style of treatment is most effective. Go through the cue sheets and select certain of the popular song hits that are listed, choosing bright numbers for the remaining cues and inserting light dramatic pieces at cues where the action is evidently tense and not at all humorous. Periods of ten to fifteen minutes may be fitted with light opera selections. Even should there be a direct cue in the midst of this period, it may be interpolated and the selection continued thereafter.

The playing of popular songs in comedies, if they are particularly pertinent, invariably brings a laugh from the audience, for patrons go to the theater primarily to be amused. Thus in a scene in which three girls were caught in a terrific thunderstorm the song "Let It Rain" or "Oh! Didn't It Rain" would be especially applicable, changing to "Everything's Gonna Be All Right" as they are rescued from their plight by a friendly taxicab driver.

A careful choice of the theme should be made if the given name of the heroine is on the cue sheet. Thus for Mary there are "Mary Lou," "Mary's a Grand Old Name," "Just for Me and Mary," etc.; for Sally, "If You See Sally," "Sally Lou" and "Sally, Won't You Come Back." The most striking and beautiful name themes of recent successful films—both by Raup—were "Charmaine," written for the feature "What Price Glory," and "Diane," for "Seventh Heaven."

For the short one and two-reel comedies it is a good policy to select, in addition to the light opera selections, songs and bright numbers, several snappy one-steps, particularly as the action in these films is usually very lively. One-steps should be used on chases, fights or any scene in which the action becomes brisk. If while playing a foxtrot a sudden change to a livelier tempo is indicated, it is easy to remember that doubling the tempo of a foxtrot makes it a one-step.

A large number of comedies contain prize-fight scenes. There is only one correct way to play these. Continue the selection being played as the contestants enter the ring. As the gong sounds for the first round, stop short, touch the fire gong pedal piston a light tap, which is an excellent imitation of the gong, and go at once into a one-step, playing it presto. At the bell denoting the end of the round, touch the piston again and play a slower four-four or six-eight bright piece. Repeat this process to the end of the bout.

On race track scenes play a stirring march as the horses go to the post, interpolating the bugle call (if this is shown on the screen), and change to a galop as the race begins.

On cartoon comedies the foregoing formula holds good, but in these reels there are many opportunities for clever effects, and we prefer to choose a decidedly grotesque piece for the slow action, especially on the various cat cartoons. Some good "cat" pieces are: "Meow," by Kaufman, "What Does the Pussy Cat Mean?" by Nelson, "The Cat," by Jones, and "When the Cat's Away," by Herbert, from "Mlle. Modiste." A second song of the same name is to be found in Romberg's "Love Birds."

On comedies and comedy features the organist should endeavor to utilize the traps and accessories on the organ to the utmost. If the feature is a drama, the use of these on the comedy will provide exceptional variety and contrast and prove a means of increasing the popularity of the player.

(To be continued)

New Photoplay Music.

In a previous article on "Old-Timers" we listed four books which contained collections of familiar songs

of twenty-five to fifty years ago—numbers that were unusually difficult to obtain, and many of them especially appropriate on comedy playing. We have received a fifth book issued by T. B. Harms. "Old-Time Songs We All Remember" contains fifteen numbers, among which are five not to be had in any other collection: "Tell Me, Pretty Maiden," "I've Got Rings on My Fingers," "Hello Ma Baby," "Has Anybody Here Seen Kelly" and one hitherto impossible to obtain and pertinent on comedy wedding scenes: "Waiting at the Church." Others indispensable to clever picture playing include "Daisy Bell" or "On a Bicycle Built for Two," "The Bowery," "The Band Played On," "Poor John," "She May Have Seen Better Days," "Molly O" and six others.

We are far behind in our listing of new issues of Schirmer's Galaxy, so this month we will endeavor to call attention to the best recent works. Miniature Photoplay Suite No. 1 has "Melody of Love," by C. Demangate, a placid air in D flat, "Agitato Misterioso," by F. DeLille, and "Evening Chimes," by the first composer. A second suite includes "Amoroso Appassionato," a semi-dramatic piece for tense scenes; "Celestial," a quiet four-four andante, by Demangate, and "The Pipers," a short, lively affair in G minor, by the same composer.

BRIGHT: The most interesting, sparkling, melodious pieces in this class are: "Happy Jacqueline," by P. Mondrone, and "Rambler Roses," by C. E. Wheeler, which has groups of four sixteenths on each quarter on every alternate measure. "Ripples," by Lowitz is particularly adapted to flute or xylophone solo, while "Mosquito Ballet," by W. Cortelyou, is a graceful six-eight work in D. In the three-four class are: "Elfin Dance," by H. Felix, a number full of contrasting effects, and "Poupee Charmante," by Savino. "Marionettes," by Felix, is an excellent imitation of these automatons, and the suggestion is made that it be played in a stiff and angular rhythm. Another in a similar vein is "The Tin Soldier," by Cui. This is published together with "In a Gondola," by Sokolow, and a Hebrew composition, "Islamic Chant," by Sokolow. "Beneath the Balcony," by P. Lacombe, is a serenade in F, which may also be classified among the romantic pieces.

SPANISH: "Jurame," by Grever, is a bewitching Spanish tango in C minor and major, on which the tambourine and castanets add effectiveness to its rendition.

FIRE NUMBERS: "Fire Dance," by Hueter, judging from the musical context, is an illustration of a native dance to the god of fire.

SOUTHERN: "Juba," by Dett, from the suite "In the Bottoms," has the theme for cello or bassoon in the tenor section, while a melodious secondary theme in fourths and thirds accompanies it in the right hand.

RUSSIAN: "Tartar Song and Dance," by A. Dubensky, opens with an expressive minor theme and is followed by the dance in various keys and rhythms. "From Old Russia" is a quaint and plaintive D minor air.

Three large works too long for extended comment are: "Bacchanale," from the opera "The Echo," by Frank Patterson; "Entrance of Montezuma," a processional march from the opera "Azora," and Chopin's Fantasie-Improvisation, Op. 66, in C minor.

Conducted by S. Wesley Sears.

A service of unusual interest was the "Stabat Mater" of Dvorak, sung on Wednesday evening of Passion Week by the Trenton Choral Art Society and the choir at St. James' Church, Philadelphia, under the leadership of S. Wesley Sears, with Cleland Lerch at the organ. The soloists on this occasion were Mae Hotz, soprano; Veronica Sweigart, contralto; Walter E. Torr, tenor, and George Russell Strauss, bass. St. James' choir is unquestionably one of the best in the city, the quality of the voices being fine and the degree of proficiency to which Mr. Sears has brought them very high. The chorus work was superb. One was impressed from first to last by the extraordinary beauty of the music. It was indeed a rare treat for music-lovers. F. L. D.

HONORED BY HATTIESBURG

Week at Theater Devoted to Jack Griffith, "Native Son Organist."

As a special mark of recognition for Jack Griffith, organist of the Anderson Theater at Hattiesburg, Miss., the management of this playhouse designated the last week in March as "Jack Griffith week," and Mr. Griffith was featured throughout the entire week in special organ novelties and solos.

The management, according to an announcement of the honor to Mr. Griffith, feels that all Hattiesburg is proud of her "native son organist," who takes rank with the best in the entire country, and who has won his spurs in New York, Washington, Richmond, Norfolk, Hollywood, Los Angeles and other large cities, playing in the finest theaters on the finest organs, and who left a million-dollar theater in Norfolk, Va., where he had been the featured organist for three years, to come back home.

Austin in Downers Grove Opened.

The opening recital on a three-manual organ built by the Austin Organ Company for the First Methodist Church of Downers Grove, a suburb of Chicago, was played by William H. Barnes April 12. Mr. Barnes played: "Suite Gothique," Boellmann; Bourree, Handel; Reverie, Bonnet; Scherzo, Rogers; "Ebon Lute," Lester; "Ronde Francaise," Boellmann; Prelude to "Lohengrin," Wagner; "Beside the Sea," Schubert; Nocturne, Ferrata; "Grand Choeur" in E flat, Guilman. Miss Marion Lower, organist of the church, played at the various dedicatory services of the new church.

John Doane Goes to Europe.

John Doane, organist and choir-master of the Church of the Incarnation, New York, as well as a prominent vocal coach, sailed on the Mauretania April 11 for England. Mr. Doane plans to spend five months abroad, during which period he is to visit eminent vocal masters in Paris, London and Berlin. He will return to New York early in September.

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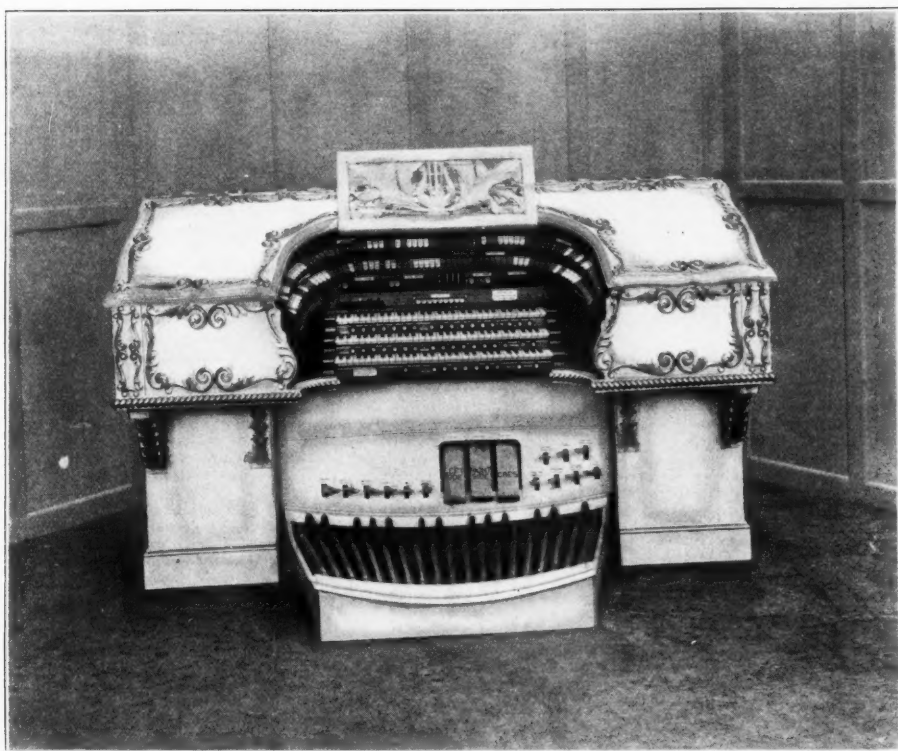
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News of the American Guild of Organists

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

Lehigh Valley Chapter.

The Lehigh Valley chapter is again planning an informal "get-together" meeting between sessions of the B Minor Mass at the Bach festival to be held at Bethlehem, Pa., Saturday afternoon, May 12. Last year this meeting was attended by organists from nineteen states, as the great Bethlehem festival under the direction of Dr. Wille draws musicians from all parts of the country. Mrs. Isabel Pearson Fuller, dean of the chapter, is in charge of preparations for the chapter event.

Texas Chapter.

The March meeting of the Texas chapter was held in the new Highland Park Methodist Church at Dallas, with Mrs. Shuler, the organist, as hostess. At this meeting the dean, Miss Katherine Hammons, was elected a delegate to the state convention of Federated Music Clubs to be held in April at Amarillo, Tex.

The recital committee reported a plan to hold a series of organ recitals for children at the churches nearest the ward schools, probably during music week.

After the business meeting a program of organ music was given on the new Pilcher organ by Mrs. Clarence Hamilton and Miss Viola Cassidy. The latter, who was abroad last summer and studied with Karg-Elert, gave a group of his compositions.

Dean Hammons is chairman of church music in the Federated Music

Clubs of Dallas and is putting on a hymn playing contest for the junior clubs on April 21. The idea has aroused interest.

Western New York.

Members of the Western New York chapter were guests at a unique special musical service in the Brick Presbyterian Church of Rochester Sunday afternoon, March 25, under the direction of Harold Gleason, organist and choir-master.

To hear a Bach cantata rendered with the traditional orchestra of two flutes, two violins, two cellos and organ, played for the most part *tasto solo*, was intensely interesting and gave one a vivid impression of the music as Bach heard it. The work presented was the cantata "God's Time Is Best." The large choir of selected mixed voices and soloists gave a performance that was marked by the greatest clarity and brilliance, reflecting careful training. The chapter is indebted to Mr. Gleason for the opportunity of hearing a Bach cantata in its original setting.

The names of two new members were voted on by the chapter in the short business meeting which followed.

GEORGE HENRY DAY, Dean.

Florida Chapter.

The Tallahassee branch of the American Guild of Organists was organized and held its first meeting Feb. 6 on the campus of the Florida State College for Women. The officers chosen are: Regent, Miss Margaret Dow; vice-regent, Miss Ella Scoble Opperman; secretary, Helen Vrieze; treasurer, Helen Goodyear.

New members elected were Mrs. R. E. Ricks, Mrs. Alford, Mrs. Mary Meginnis, Miss Mary Whitfield, Lavinia Sparkman, Mary Clements and Charlotte Rakowsky, making a total of thirteen members.

At the April meeting it was voted to adopt black and gold as local colors. It was also voted that members of the Guild usher at all organ concerts. Miss Dow, the regent, entertained the Guild delightfully after this business meeting. Eligible organ students will be taken in as members at the May meet-

ing. A picnic is also planned for that month. Eligibility for membership requires one year's organ study or practical experience as a church or theater organist.

New England Chapter.

April brings one major attraction in the form of an organ recital at the Boston City Club the evening of Monday, April 23, by Hugh McAmis, F. A. G. O., former municipal organist of San Antonio, Tex. The program as it reads in advance is interesting.

Because of difficulty in getting speakers for the occasion, the annual dinner has been postponed until Monday evening, May 14, at the Twentieth Century Club on Joy street. Immediately after the dinner the annual meeting will be convened for the election of officers and transaction of other business. These two affairs coming the same evening should bring out a good attendance.

S. H. L.

District of Columbia.

Our membership list shows steady and healthy growth, and the attendance at the monthly meetings is correspondingly increasing.

The chapter has sustained a distinct loss in the recent death of Mrs. Helen T. Murray, organist of the Sixth Presbyterian Church, and an ambitious and sincere musician.

Plans for the organization of a Guild chorus, to be formed from the choirs of Guild members under the direction of Otto T. Simon, long recognized as one of Washington's most distinguished musicians, are under way. Used as an adjunct to Guild services and recitals such a chorus will be of great artistic value.

A list of substitute organists has recently been compiled, in co-operation with the Washington Church Music Council, and affiliation of the chapter with the National Federation of Music Clubs has been effected.

Of interest at the February meeting was the performance of Beethoven's Fifth Symphony, arranged for piano, four hands, by Fulton B. Karr and a talented pupil. At the March meeting a timely presentation of the subject of "Ethics" from an organist's standpoint

was given by Mr. Atwater, with so compelling an array of facts, and thrilling incidents, as to demand further consideration of the subject at future meetings. A "round-table" for the discussion of worth-while anthems was led by Mrs. Sylvester, and proved of value as a factor in the achievement of better church music. This feature is also to be continued. The fine program of Roman Catholic music given in St. Patrick's Church recently under Miss Glennan's direction, as well as a program of Jewish music by Mr. Atwater some time ago, give emphasis to the importance of such study by thinking organists.

Mrs. JOHN MILTON SYLVESTER,
Registrar.

Palmer Christian gave a recital under the auspices of the District of Columbia chapter on the new organ built by Lewis & Hitchcock of Washington at Grace Evangelical Lutheran Church April 24. Mr. Christian's program included: Prelude, Corelli; Prelude, Clerambault; Fantasia and Fugue in G minor, Bach; "Impression" (Ten Characteristic Pieces), Karg-Elert; Scherzo, Gigout; Chorale in A minor, Franck; Nocturne (MSS), De Lamar-ter; "Up the Saguenay," Russell; Cradle Song, Held; "Hymn of Pan" (MSS), Earl V. Moore; Reverie, Dickinson; Toccata, "Thou Art the Rock," Mulet.

Illinois Chapter.

A recital under the auspices of the Illinois chapter was given at the Austin Congregational Church, Pine avenue and West Ohio street, April 24, with George H. Clark of Grace Church, Oak Park, Harold Simonds of St. Chrysostom's Church and William H. Barnes of the First Baptist Church, Evanston, as the soloists. The recital marked the opening of the Möller organ in this church.

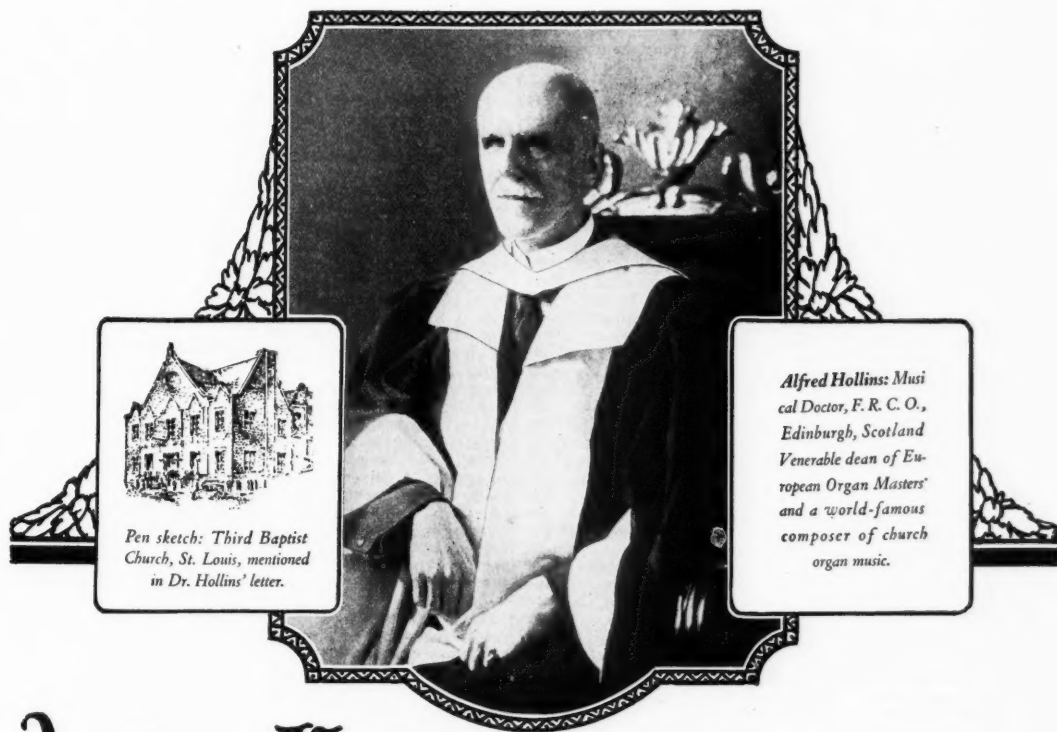
Dr. T. Tertius Noble passed through Chicago April 23 on his way to give a recital at Emporia College on the evening of April 24 and another recital on the new Welte organ over which Frederick E. Boothroyd presides at Grace and St. Stephen's Church, Colorado Springs, Colo.

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Pen sketch: Third Baptist Church, St. Louis, mentioned in Dr. Hollins' letter.

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It is interesting to note that Dr. Hollins, like many another famous organ master, was particularly impressed by the uniformity of tone and quality in all types and sizes of Kilgen Organs. For in the least as well as the greatest, there is but one Kilgen quality—the best that three centuries of organ-building has taught . . . Geo. Kilgen & Son, Inc., 4010 North Union Boulevard, St. Louis, Mo.



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Robert Hope-Jones' Prophecy of Thirty- Seven Years Ago

Text of a Paper on "Electrical Organ Control"
read by Him before the National Society
of Professional Musicians at Leeds,
England, Dec. 19, 1891

[The Diapason is indebted to David Marr, president of the Marr & Colton Company, for a copy of the subjoined address delivered by the late Robert Hope-Jones in 1891. It throws an interesting light on that inventive genius' foresight, for it shows that he predicted accurately to a skeptical world the general adoption of the electric action for organs and prophesied various new possibilities in the organ which are taken for granted by the present generation of organists. Both to the "old-timers," many of whom are living in this country, who were associated with Hope-Jones, and to those who are making daily use of the things he introduced, his address of thirty-seven years ago should be interesting. For the sake of space a condensation has been made and some details have been necessarily omitted.]

I esteem it a pleasure and a privilege to come before you to speak of "Electrical Organ Control"—a pleasure because, though by profession an electrician, I have always, as an amateur, taken delight in music in general, and in organ music in particular; a privilege, because I am now interested in the general introduction of the system about which I am invited to speak to you, a system devised with a view of placing "the king of instruments" more effectively under the control of the musician.

I am such a firm believer in the future of electricity that I do not hesitate to express the opinion that, before many years have passed, no organ builder will think of erecting a large or moderate-sized instrument without its aid.

Permit me for a moment to glance at the forms of organ action with which we are at the present time more or less familiar. These may be classified under four heads, as follows: (1) Mechanical, (2) pneumatic, (3) tubular-pneumatic and (4) electro-pneumatic. In spite of the complication of No. 1 it is cheap and efficient for small instruments. For medium-sized and large organs, however, it is now never used because of the great weight and variation of touch involved. In fact, the control of a very large organ by this means is quite impossible. No. 2 is a combination of No. 1 (the mechanical) and a set of elaborate pneumatic levers. This compound action has been greatly used, though it is the most intricate of all systems, and has the cost, complication and many of the disadvantages of both of the foregoing.

As to No. 3, so much time and ingenuity that could ill be spared have been wasted upon endeavors to perfect this system, that I may, perhaps, be pardoned if I look into it at greater length. I think it undeniable that the tubular-pneumatic system never can and never will be perfected. Instantaneous response with tubular-pneumatics is an absolute impossibility, for air being compressible, the impulse resulting from the movement of the key is bound to be transmitted through the tube as a wave. We know that the speed of waves in free air does not exceed 1,120 feet a second, and that, when traveling in contracted and crooked tubes, it seldom reaches anything like a thousand feet a second. This in itself would be almost fatal; but as a crowning imperfection comes the fact that more time is required in the case of the longer and bent tubes than in that of the shorter and straighter ones. For this reason no tubular-pneumatic organ is "crisp." On striking a chord the pipes speak at different times. It is this latter fault which enables us to detect the presence of tubular-pneumatic directly we come within earshot of an organ. On account of the above inherent defects I feel convinced that all forms of tubular-pneumatic action are doomed, more especially as the electro-pneumatic rival

is simpler and cheaper, as well as perfectly instantaneous.

In No. 4 all mechanism, tubes, etc., are removed in favor of a small wire cable and the pneumatic is much simplified. Given a constant supply of electricity, the electro-pneumatic action, when carefully designed and accurately made, is by far the most simple, efficient and reliable of the four. I therefore repeat my firm conviction that the electric will very shortly be the only form of action which organ builders will use in constructing large or moderate-sized instruments.

I am aware that this statement is not justified by experience of electric action. The well-known failures of the few instruments that have been controlled by electricity have naturally evoked a very widespread prejudice against it. We cannot, however, fail to reverence the work of pioneers in any new field, though we may see where they failed and endeavor to effect improvements. In glancing at these earlier actions no electrician of the present day can fail to see at once that they were constructed entirely upon wrong principles, as far as the electrical details are concerned. This is not surprising, but it does seem curious that in every one of the other electric actions before the public, even at the present day, the glaring electrical faults still remain. Take, for instance, the large magnets and heavy armatures always found. These may be suitable for electric bells, but they are certainly not so for organs. Heavy armatures, by reason of their inertia, render perfectly prompt speech and rapid repetition impossible. Large magnets also mean great self-induction, and self-induction acts directly against the performer. The counter-electromotive force thus generated prevents the magnet being suddenly energized, opposes its demagnetization and causes sparking at the contacts. This means that the note will be slightly late in speaking and in regaining silence, and that the contacts will become oxidized and may even sometimes fail.

Then as regards the cable and wires. We all credit electricity with great speed, but it has been forgotten that its speed is considerably affected by the capacity and self-induction of the line along which it has to travel. Then, again, the relative resistances of the various parts of the circuits, the internal of the battery and the external of the leads, line and magnets require careful thought and studied proportion if reliability and economy are to be obtained.

Once more, the proximity of the armature to its magnetic poles is a matter of such vital import in securing economy that it must be obtained, even if it involves the use of depolarizers. But I will not weary you further by enumerating the hundred and one things which demand careful consideration.

A careful arrangement, however, of the details previously mentioned renders electric action the most reliable that can be adopted, and reduces the current required to play a large four-manual for some months to such an extent that it may all (in favorable circumstances) be obtained from a little dry cell like this which I hold in my hand, and the two terminals of which I now place in my mouth, without feeling the slightest shock or current. Such a cell is simply screwed to the two wires leading to the organ, and needs no attention whatever. A few shillings will supply a new one when required, and, if desired, the organist may always keep one in reserve joined up and ready for immediate use.

Now I must hurry away from the organ builder's domain and say something that may interest you as organists. Having adopted electrical action, the first thing we must bear in mind is that the organist has become a mere toucher of wires. Let us fully grasp the position of affairs.

The organ consists of nothing more than bellows, soundboards and pipes. Connected with the soundboards is a flexible wire rope less than an inch in diameter. The office of the organist is to connect the little dry battery with certain of the wires at the free end of this cable as desired. He might do this without the aid of keys and

pedals at all, but it would perhaps be neither comfortable nor dignified. Picture, for instance, your chairman, Dr. Creser, sitting on a glass stool with his hair standing on end, playing on the end of a cable. I feel sure that he, at any rate, would prefer to have the cable branched out and the wires placed under a set of ordinary keys. Let me make it quite clear to your minds, however, that the office of each key, pedal, piston or other device we may provide is simply to aid the organist in his task of touching the wires.

From the foregoing you will immediately perceive that one advantage electricity offers is lightness of touch. Since all that is necessary is the slightest rubbing contact, there is no difficulty in making the weight of touch just what any organist may wish. In fact, organs are now being made with three little studs—on the key check—one of which enables the organist to alter the weight, another the depth of touch and the third the amount of false touch allowed. When once adjusted changes in temperature, etc., make no alteration.

Then, again, the rapidity in response and repetition secured is really wonderful. Mechanical tests prove this action to be capable of no less than 1,300 clear repetitions a minute, a speed which I need hardly remind you is greatly in excess of any possible requirements. No surprise need be felt at this when it is remembered that there is no mechanism to be set in motion.

Tiny electro-magnets requiring but the faintest impulse to energize them are incorporated in the soundboard, and their office is to move little diaphragms or armatures, each weighing but one-sixtieth part of an ounce. These armatures hardly move more than the one-thousandth part of an inch, and yet they instantaneously control the speech of huge pipes many hundred thousand times their weight.

Those of you that have seen the paper I read before the College of Organists last May, or have come across similar printed matter in the musical papers, will, I am afraid, find little that is new in the description of the details of my system which follows. There is, however, one feature which I have the pleasure of publishing the first time this afternoon. I refer to what I term the "second-touch," the object of which is to give, as far as possible, to the organ keys the individual expressiveness of the pianoforte. I apply this second-touch to each of the manuals and to the pedals. In ordinary circumstances the key falls about one-fourth of an inch and comes to rest on a felt cushion in the usual manner, sounding the notes of whatever stops are drawn. If, however, the key be pressed more firmly a spring underneath gives way, and it drops another one-sixteenth of an inch. This second movement brings into action the pipe or pipes belonging to any other stop that may be drawn upon the "second-touch." In this manner it is possible to obtain expression from the fingers or to make any one of the parts sing as a solo; or, by momentarily increasing the pressure on the whole chord, to produce a sforzando effect. * * *

The next advantage I will name (and I really think I ought to have placed it first) is the power which an electric action confers upon the organist to seat himself at a reasonable distance from his instrument and to be face to face with his conductor or choristers.

How absurd it seems that the organist—the emperor whose duty it is to command the "king of instruments"—should be the only musical performer who has ignominiously to turn his back and "get inside" his instrument before beginning to play! We can pass over the indignity, perhaps, but it grieves us to feel that we are thus placed at a serious musical disadvantage, and that we could do far better if at a reasonable distance.

Now, gentlemen, though I claim no great skill as a performer, I yet think that a few details of my unique experience on this particular subject may interest you. The instrument at St. John's Church, Birkenhead, at which I preside, has an electric action. The console, which was at first but a few feet from the organ and stationary, is now movable, and I have recently

played and accompanied the choir from various parts of the building. I can assure you that this recent experience has led to my handling the instrument in an entirely different manner. For instance, I never before considered myself lax in the matter of phrasing, or overfond of an extreme legato touch; yet, when first playing from the nave, I found that our lofty and resonant building obscured all phrase marks and caused each chord to overlap its neighbor in a most unpleasant manner. When in the chancel the closing of the swell-box smothered the tone, so as to leave the great flue work very prominent, but down the church this is by no means the case. The swell reeds still assert their power to color the tone. In the chancel the drawing of the tuba mirabilis and the ophicleide almost drowns everything else, yet at the end of the nave this is not so. Near the organ the pedal bourdon is so ridiculously loud that no strange organist would dream of using it with the swell salicional; still, we who have played from a distance often draw the swell to pedal coupler to strengthen the pedal tone.

I might multiply these instances, but probably enough has been said to sustain my claim that a light movable console is a great advantage to performer and listener alike.

The next advantage I will name is the increased control over the registers which results from the use of "stopkeys" instead of the usual draw-knobs. The stopkeys may be made in any form and placed in any position that an organist may desire. The only points to be borne in mind are that they shall be in full view, so that the organist can see at a glance which are speaking and which silent, and that they are placed where he can operate them readily and, if necessary, without raising his hands from the keyboards. They are made so that they cannot be left in a middle position, but will always rest either fully "on" or fully "off." * * *

One more advantage is to be found in the fact that when an electrical action is adopted the organist's utmost desires in the matter of pistons, combination pedals, key touches, etc., may be most inexpensively met. As a rule everything that can possibly be desired is accomplished by merely making a contact. It is generally wise to arrange so that the stopkeys are moved, and thus made to form a true index of the position of the registers, and so to avoid the strain upon the memory involved in the use of the vent system. The advantage of adjustable combination touches is secured with the utmost ease and without any complication. Crescendo and diminuendo pedals for the stops may likewise readily be provided. Simple contacts will give us any number of sforzando pedals to bring on for a moment the full organ with couplers, or any parts of it. Such conveniences as these may be multiplied to any extent without introducing complication, taking up space or costing more than a trifle each. * * *

Another advantage is the ease with which couplers may be multiplied. Although I fully feel that the couplers which we already have are frequently used to excess, I still maintain that electricity is aiding the organist when it supplies him with sub, unison and super-octave couplers on every manual and from each manual to every other. I go even further than this, and advocate the presence of the sub-fifth coupler swell to great and super-fifth and super-octave couplers swell to pedal. For full chords or chorus work I would very rarely indeed use anything beyond unison couplers, but for occasional special use there is no doubt whatever that these couplers produce grand effects impossible of attainment by any other means. Yet I think that if chorus work alone were considered one might be almost tempted to omit these extra couplers, so as to remove the possibility of the music being marred by their too constant use at the hands of injudicious performers. In solo work, however, super, sub and quint couplers are perfectly legitimate, and it is on this account that I highly value them. The idea of a quint coupler will be so startling to you, and the weight of my name in musical mat-

ters so slight, that I think I ought to tell you that out of the hundreds who have seen and tested the instrument in Birkenhead not one has taken exception to the presence of this coupler, while many have spoken of its acoustical effect as remarkable and altogether satisfactory. The quint and super-octave couplers swell to pedal are used chiefly in instruments which have no mixture-work on the pedals.

I will not weary you by going into the smaller advantages gained by the use of electricity, and will close this branch of our subject by saying that a switch may be fitted which will transpose the music played into any key at will, and that such a switch is inexpensive and, being purely electrical, involves, of course, no mechanism or complication.

Allow me here briefly to summarize the advantages which, to my mind, make the electric action irresistible from an organist's point of view. I will run through them in the order in which they have been mentioned:

Removal of all mechanism, resulting in increased reliability and in reduction of cost in the case of large or divided instruments.

Rapid response and repetition.

Light and adjustable touch.

The "second-touch."

Movable console.

Stopkeys, saving the organist labor and giving better control of the registers.

The "stop-switch," by which combinations of stops may be arranged beforehand and brought into use at the moment required.

Unlimited combination touches, sforzando pedals, etc.

Keys or studs for the automatic control of the pedal registers.

Keys or studs for instantly securing a suitable accompaniment for any solo stop.

Unlimited couplers.

The transposition switch.

These are some of the advantages gained, while on the other hand but a

single disadvantage can be named—the need for a supply of electric current.

I will not, for I have already detained you too long, permit myself to speak of my "unified" system of control, in which I arrange for any stop to be drawn on any manual, neither will I place before you the successful steps taken toward the production of organ tone direct from electricity instead of from the bellows and pipes with which we are familiar.

Herbert Brewer Dies in Gloucester.

Sir Herbert Brewer, organist of Gloucester Cathedral and one of the conductors of the Three Choirs Festival, died in Gloucester, England, March 1. Sir Herbert was organist of the cathedral for twenty years and was one of the leading figures in English church music. He was born at Gloucester in 1865 and was musically a product of the Gloucester choir school and the Royal College of Music, where he won a scholarship. His first important appointment was to succeed Sir Walter Parratt as organist of St. Giles', Oxford. Then he became organist of Bristol Cathedral, and finally of Gloucester Cathedral. The Three Choirs Festival owes its present prosperous condition largely to his efforts. He also conducted the Gloucester Orchestral Society and wrote a great deal of orchestral music of the lighter kind.

Trenton Society Sings Under Sears.

Members of the Trenton, N. J., Choral Art Society made their first Trenton appearance amid the most favorable circumstances and won the commendation of a discriminating musical audience which assembled in Crescent Temple April 2 to hear them sing Dvorak's "Stabat Mater." The beautiful oratorio was sung with the choir of St. James' Episcopal Church, Philadelphia, assisting and was under the direction of S. Wesley Sears, choir-master and organist of the Philadelphia church. The conducting of Mr. Sears was highly commended, and the success of the performance was credited by critics to his able leadership.

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The beautiful liturgical qualities of the Reuter tone, contributed in no small degree toward the selection of the Reuter for this church.

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LAWRENCE, KANSAS

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By HAROLD W. THOMPSON, Ph. D.

Easter and Lenten Programs, 1928.

It is a little early to have received the usual lot of Easter and Lenten programs, but a special request has come for an article on the subject, and I am meeting the request as fully as is possible. The following programs, given in whole or in part, interested me this year:

Wesley Methodist, Worcester, Mass., Arthur L. Jacobs

Prelude, "Resurrection Morn." Johnston.

Anthem, "Lo, the Tomb Is Empty." Broome.

Anthem, "The Soul's Rejoicing." Dickinson-Joseph.

Evening Service, Music of the Easter Universal.

Organ, "Easter Morning." Harvey Gaul.

Four Traditional Carols: "This Glad Easter Day," Norwegian; "Three Men Trudging," Provencal; "The Russian Easter Priest's Blessing," Russian; "The Three Holy Women," Norman. First edited by Dickinson, others by Harvey Gaul.

Postlude, March Triumphant, Dubois.

First Baptist, Los Angeles, A. Stewart and D. L. Wright.

Preliminary Recital: "Resurrection Morn." Johnston; "Easter Morning." Malling; "Easter Morning," Gaul; "Emmaus," Frysinger; "Vision," Rheinberger.

Chorale Prelude, "Rejoice, Ye Sons of Men," arranged by Hirsch.

Offertory, "Gloria Patri et Filio," Palestrina; Agnus Dei (S. v. piano, organ, chorus), Bizet.

THE EASTER STORY IN SONG: Gethsemane—"Jesus in the Garden"; hymn, "Tis Midnight," Seventeenth Century.

Calvary—"Shadows were Darkening," chorale, "O Sacred Head," Seventeenth Century.

The Tomb—"When the Dawn Was Breaking," Dickinson-Polish.

Resurrection Faith and Joy—"I Know that My Redeemer," Bach; "Rejoice, the Lord Is Risen," arranged by Dickinson; "The Soul at Heaven's Gate," arranged by Dickinson.

Postlude, "O Fili," Deshayes.

First Presbyterian, Westfield, N. J., Grace Leeds Darnell.

Prelude, Spring Song, Bonnet.

Carol, "Rejoice, Ye Sons of Men," Sixteenth Century.

"Christ the Lord Is Risen," Mendelssohn.

"At the Lamb's High Feast," Baker.

"I Know that My Redeemer," Handel.

"Why Seek Ye the Living," Hollins.

"Come, Ye Faithful," Sullivan.

Postlude, Improvisation on "St. Kevin," First Congregational, Dalton, Mass., Kate E. Fox.

Prelude, "Christus Resurrexit," Ravanello.

"Now Christ the Lord Is Risen," Pluddeman.

"Sanctus," Gounod.

"Be Glad, Then, Ye Righteous," Hollins.

Prelude, "Easter Flowers," Mally.

"By Early Morning Light," arranged by Dickinson.

"When the Sabbath Was Past," Foster.

St. Mark's, New York, W. A. Golder.

Christus Resurrexit, Ravanello.

"The Bells of Easter," Chaffin.

"Christ Is Risen," West.

Elevation and Benediction, Saint-Saens.

Selections sung by St. Mary's Karpatho-Russian Choir: "Christ Has Arisen," Traditional; "The Angel's Voice," Zeitzeva; "We Rejoice in Thee," Havriliak.

Church of the Divine Paternity, New York, J. Warren Andrews.

Preliminary recital, violin and organ: Largo, Vivaldi-Nachez; Slumber Song, Taubert; "Ave Maria," Bach-Gounod; Largo, Veracini.

Anthem: "In the End of the Sabbath," Targett; "Sun, Shine Forth," Gaines; "Blest Easter Morning," C. P. Scott.

Contralto with violin, "Twas Easter Eve," Gounod.

Postlude, violin and organ, "Adoration," Borowski.

First Presbyterian, Germantown, Pa., N. L. Norden.

Anthem, "Awake Up, My Glory," Barnby.

Organ, "The Monks' Choir," Alf Hurum.

Bass, "Be Comforted," Fisher.

Organ, Andante, Sixth Symphony, Tchaikowsky.

Carol-Anthem, "In Joseph's Lovely Garden," Spanish-Dickinson.

Tenor, "There Is No Death," O'Hara.

First Presbyterian, Fort Wayne, Ind., P. E. Grosh.

Prelude, "O Sacred Head," Bach.

Quartet, "At Dawn when They Sought," Ed. by Hirsch.

Anthem, "At Easter Time," Barnes.

Offertory, "In dulci jubilo," Bach.

St. Mark's, Minneapolis, S. E. Avery.

Elevation, Saint-Saens.

Anthem, "Christ, Our Passover," Macfarlane.

Anthem, "Our Lord Is Risen," Barnes.

Anthem with double choir, "An Easter Antiphon," Candlyn.

Anthem by school choir, "Joy Dawned Again," Praetorius.

Leyden Church, Brookline, Mass., Blanche T. Brock.

Violin and organ: Lullaby, Reger; Andante Religioso, Thomé.

Anthem, "I Heard a Great Voice," Cobb.

Soprano, "With Verdure Clad," Haydn.

Violin, Romance, Second Concerto, Wieniawski.

Carol, "The Three Lilies," Old Breton.

Carol, "Easter Song of Russia," Kopolyoff.

Postlude, Song of Praise, Irwin.

At evening service, a drama entitled "A Legend of the Grail," with Wagner's Grail music from "Parsifal."

Church of the Holy Communion, South Orange, N. J., H. F. Sprague.

Prelude for violin, cello, organ: "Adoration," Borowski; "Extase," Ganne.

Anthem, "The Templars' March," Hiles.

Canticle, "Christ Our Passover," Shepard.

Anthem, "O Sons and Daughters," M. Andrews.

Postlude, "Alleluia," Pascal Sonata, Lemmens.

First Methodist, Asbury Park, N. J., S. J. Kreuzburg.

Junior Choir, "Long Ago in Holy Land," Barnes.

Anthem, "On Wings of Living Light," J. S. Matthews.

Anthem, "Fear Not, O Israel," Spicker.

Solo, "The Resurrection," Shelley.

Anthem, "Unto the Paschal Victim," West.

Anthem, "Ho, Everyone," Macfarlane.

Lent.

There were a number of interesting programs for Lenten services, including a splendid series of five given at St. Mark's Pro-Cathedral, Grand Rapids, by Harold Tower. His subjects were: Advent, Christmas and Epiphany, Lent and Easter, Ascension and Whitsunday and Trinitytide; so the worshipers had a view of the entire Christian year. Among the American works presented at these notable recitals were the following:

Anthem, "The King Shall Come," Webbe.

Anthem, "Cometh Earth's Latest Hour," from "Hora Novissima," Parker.

Anthem, "This Is the Month," MacKinnon.

Quartet, "Peace on Earth," Beach.

Tenor, "O Lovely Voices of the Sky," H. A. Matthews.

Chorus and Quartet, "An Easter Antiphon," Candlyn.

Anthem, "Jerusalem's Wall," Forsyth.

The Monmouth chapter of the N. A. O. gave under its auspices at the First Methodist Church of Asbury Park a service which every one of us wanted to hear; they snared Harry Burleigh into giving a number of negro spirituals appropriate to the season, including "Were You There When They Crucified My Lord?" I say "snared" with the bitter envy of one who has tried to get Mr. Burleigh and failed.

At the Wesley Methodist Church in Worcester, Mass., they had on April 1 an interesting evening service entitled "The Life of Our Lord," divided into "The Nativity and Youth," "The Ministry," "The Great Sacrifice" and "Our Redemption," with appropriate music for each section, including, I note, two of R. Deane Shure's organ pieces from the Palestine Suite—"The Miracle by the Pool of Bethesda" and "Gethsemane."

On the same evening Lloyd Morey was presenting a lengthy and interesting program at Trinity Methodist Church in Urbana, Ill., including the following numbers:

"Adoramus Te," Palestrina.

"Ave Maria Stella," Anerio.

"Were You There?" Burleigh.

"Listen to the Lambs," Dett.

"O Love That Will Not Let Me Go," Miles.

"Evening Brings Us Home," Cowen.

"Now Sinks the Sun," Parker.

Surely there are some fine unaccompanied numbers here, including Parker's loftiest anthem, you will observe. I wonder how many are using it nowadays? It has Latin words that sing better than the English, beginning, if I remember correctly, "Jam sol recedit."

In Rome, N. Y., I note that Clarence F. Read gave a Lenten evening service in March, entitled "Through Palestine," in which he used the Shure pieces, together with other appropriate numbers, in part as follows:

1. By the Pool of Bethesda—Organ.

"Miracle of the Five Porches," Shure; choir, "Come Now, and Let Us Reason," Briant.

2. The Sea of Galilee—Organ, "Peace, Be Still," Shure; soprano, "Faith," Gaines.

3. Mount Hermon—Organ, "The Transfiguration," Shure; tenor, "Jesus Only," Rotoli.

4. Garden of Gethsemane—"Gethsemane," Shure; soprano, "Gethsemane," Salter; chorus, "Into the Woods," Nevin.

A number of people followed my suggestion regarding a recital program for the organ with passages of Scripture to direct the devotions of the audience. One was given by Miles C. Hartley at the First Congregational Church of La Salle, Ill. The program was entitled "Holy Week," and he managed to have every day of the Master's life in that week represented. I give his list of selections with Biblical references:

"Palm Sunday" (John 12, 13), Mally.

"In the Cathedral" (Monday; Matt. 21, 12), Pierne-Dickinson.

"The Question" (Tuesday; Mark 12, 28), Wolstenholme.

"Ave Maria" (Wednesday; Bethany with Mary and Martha), Schubert.

"Communion" (Thursday; Matt. 21, 26), Guilmant.

"Gethsemane" (Friday; Mark 14, 32), Malling.

"Requiescat in Pace" (Saturday; Matt. 26, 66), Sowerby.

"Hosannah" (Sunday—Easter), Dubois.

The only trouble is that the organist has the wrong Mary. But the program is skillfully planned.

Programs and questions should be sent to me direct, addressed to the State College, Albany, N. Y.

Presides at Alabama Meeting.

Frank M. Church, director of music at Athens College, Athens, Ala., presided at the ninth annual conference of the Alabama Music Teachers' Association, held at the parish-house of the Church of the Advent in Birmingham March 28.

BROOKLYN CHURCH'S ORDER

Three-Manual Austin for the Lutheran Reformation Edifice.

The Evangelical Lutheran Church of the Reformation in Brooklyn has awarded to the Austin Organ Company the contract for a three-manual instrument. The scheme of this organ is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.

*Clarabella, 8 ft., 73 pipes.

*Dulciana, 8 ft., 73 pipes.

*Flauto Traverso, 4 ft., 73 pipes.

*Tuba Harmonic, 8 ft., 73 pipes.

*Chimes.

*Enclosed in Choir expression box.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.

Open Diapason, 8 ft., 73 pipes.

Gedect (from Bourdon), 8 ft., 73 notes.

Salicional, 8 ft., 73 pipes.

Voix Celeste, 8 ft., 61 pipes.

Flute d'Amour (from Bourdon), 4 ft., 61 notes.

Piccolo (from Bourdon), 2 ft., 61 notes.

Cornopean, 8 ft., 73 pipes.

Corno d'Amore, 8 ft., 73 pipes.

Vox Humana, 8 ft., 61 pipes.

Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.

*Clarabella, 8 ft., 73 notes.

*Dulciana, 8 ft., 73 notes.

*Flauto Traverso, 4 ft., 73 notes.

Unda Maris, 8 ft., 61 pipes.

Clarinet, 8 ft., 73 pipes.

Tremolo.

*Interchangeable with Great organ.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.

Bourdon (from Swell), 16 ft., 32 notes.

Flute (extended), 8 ft., 12 pipes, 20 notes.

Tuba Profunda (extended), 16 ft., 12 pipes, 20 notes.

Evanston Position for Barnes.

William H. Barnes has been appointed organist and director at the First Baptist Church of Evanston, where he entered upon his work April 15. Mr. Barnes has been at the Wilmette Baptist Church for several years, previous to which he played at the Epworth Methodist in Chicago. A new three-manual organ of large size is to be purchased by the Evanston church.

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BY FAITH ALONE

Text from the Bible and Hymnal. Music by Harvey B. Gaul

The main theme of this cantata is based upon the first miracle at Capernaum. The principal sections are: "The Entry Into Capernaum," "The Abnegation," and "The Lamentation." There are eleven musical numbers. Solo voices required are Tenor and Bass. Price, 60 cents.

DIES IRAE

(Day of Wrath)

Text by Thomas of Celano, 13th Century. Music by George Henry Day. Translation by Wm. J. Irons, 1849.

A short cantata written for Chorus, Soprano and Tenor solos, and Organ accompaniment. It is suitable for Advent, Lent, or General Use. Price, 50 cents.

ESTHER

Text by Frederick H. Martens. Music by R. S. Stoughton.

This new work will surely interest all musicians, for it is artistic, inspirational, and worthy a place in the repertoire of choral societies, choirs, etc. It is written for Chorus and Soli, with Piano accompaniment. Price, 75 cents net.

TWENTY-THIRD PSALM

Music by R. Deane Shure

This short cantata is written for the following solo voices: Soprano, Alto and Baritone, with chorus of mixed voices. Price, 50 cents.

THE WOMAN OF SYCHAR

Biblical Text, Adapted and Paraphrased by Frederick H. Martens. Music by R. S. Stoughton.

It is written for four-part Chorus with Soli and Organ accompaniment. "The writing is reasonably modern in the Organ part; in the part for Choir it is almost Victorian, but with a graceful touch, here and there, that is delightful." (Orchestra Parts for rental only.) Price, 75 cents.

These Cantatas may be procured on approval for your inspection.

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WOMEN WILL PRESENT ORGAN TO EARLHAM

ALUMNI GIFT FOR COLLEGE

Austin Three-Manual to Be Opened at
Commencement—Indianapolis
Club Starts Movement
Resulting in Fund.

The women of Earlham College at Richmond, Ind., are awaiting with much pride the dedication of the Austin three-manual which is to be opened in the new college chapel during commencement week in June. The raising of the fund is the achievement of the woman graduates and former students of the college and comes at a crucial point in the development of the Quaker school. A disastrous fire in 1925 proved a blessing in disguise and has led to the formation of an extensive building and development program. A feature of the new administration hall, dedicated last June, is the chapel which is to house the organ.

How the women of a small, by no means wealthy, college raised in three years a sum above \$13,000 may prove suggestive to other organizations. The idea took form among the members of the Indianapolis Earlham Women's Club, who, being centrally situated and already well organized, were willing to assume leadership and responsibility in the project.

The Indianapolis club voted to start the fund with a \$1,200 nucleus. A general finance committee composed of Indianapolis women was appointed. Their first move was to send letters to every Earlham woman graduate and student telling of the organ fund and of the hopes of the finance committee. Simultaneously the college allowed the Indianapolis club to edit a regular number of the college bulletin—an "organ number." This told the story in detail and made a direct appeal to all Earlham women.

For the most part the fund has been built up from the proceeds of concerts, theater benefits, parties, bazaars, rum-

mage sales, motion-picture shows, amateur plays, etc. There have also been many individual subscriptions. These have ranged from \$1,000 to \$1. Recently there came the gift of the harp stop, by a mother as a memorial to a small son. This will add the finishing touch to the instrument, to be installed not merely as a memorial to college days gone by, but as a pledge of renewed interest and enthusiasm by the women of Earlham.

Following is the scheme of stops of the organ:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
*Gross Flöte, 8 ft., 73 pipes.
*Gemshorn, 8 ft., 73 pipes.
*Flute, 4 ft., 61 notes.
*Harmonic Tuba, 8 ft., 73 pipes.
*Chimes (Deagan Class A), 25 tubes.

*Enclosed.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Stopped Flute, 8 ft., 73 notes.
Viole d'Orchestre, 8 ft., 73 pipes.
Echo Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Open Diapason, 8 ft., 73 pipes.
Flute, 4 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.
Harp.

PEDAL ORGAN.

Double Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Dolce Bourdon (from Swell), 16 ft., 32 notes.
Violoncello, 8 ft., 32 notes.

Stanley R. Avery has been arranging some interesting programs at St. Mark's Episcopal Church at Minneapolis as a part of the effort to make good use of the new Welte organ installed there. The last of five musical evenings in Lent was given at the parish-house March 27 with St. Mark's choir assisted by Beata Hanson, violinist, and Ethel Mae Bishop, pianist.



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Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

CHICAGO, MAY 1, 1928.

A RELIGION SANS MUSIC

By way of throwing cold water on the ambitions of some German makers of musical instruments who apparently have been planning the establishment of a good trade in Mohammedan lands, a Teuton delver into the laws of the Moslems has discovered that Mohammed was no music-lover. A certain slave named Nafi, it is recorded, told that Ibu Umar, one of the prophet's followers, placed his fingers in his ears when he heard the sounds of a pipe and hastened in the opposite direction from which the music came. When Nafi asked his master the reason for his action the latter is quoted as saying that when he was a boy traveling with Mohammed the latter did the same when he heard music. Singing is held to be contrary to the law by Mohammedan theologians and they quote the prophet as saying: "Singing and listening to singing cause hypocrisy to arise in the heart." Nevertheless there is no direct prohibition of music and liberal Mohammedans are permitted to play and listen to music, whereas the "fundamentalists" among them abhor it. Quite naturally this will disappoint any organ builders who may have contemplated invading Turkey and other countries where the Koran is the book of law. And how happy it must make any Christian, musical or otherwise, that he is not under the influence of a religion which outlaws music!

PROPER APPROACH

"The public, properly approached, will buy musical instruments." This is the slogan adopted, according to announcement from headquarters, for the 1928 convention of the music industries, to be held in New York City beginning June 4. It is a good slogan, and it will be interesting to see how the speakers will tell the instrument makers and dealers to go about it to make the proper approach. For the organ as the king of all these instruments it will be comparatively easy to describe the correct and up-to-date method for approaching the purchasing public, for some of our "high-pressure" salesmen have illuminated the path.

The first thing on meeting a committee intent upon buying an organ is to enlighten it as to the sort of persons who may have entered the competition for the contract. By all means say nothing more than is imperative about your own instrument. In the first place it is not necessary, as your competitors will take care of that. And, secondly, you will be wasting valuable time required for telling all about the other fellow. If your principal competitor has not been able to accumulate a fortune in building organs, make sure to explain that he is on the verge of bankruptcy and that to award him a contract is dangerous business at best. If he is well established and has a high rating with Bradstreet state that he has been profiteering and that his prosperity is the natural result of quantity production and cheapening

his product. If your competitor is one of the newer entrants into the field, check his advance if possible by declaring that he does not know how to build an organ. If, on the other hand, he has been building organs for a century, more or less, the proper thing is to say that, while at one time he was in the front rank, he is now a "by-gone," far behind the times. If he specializes in moderate-priced instruments you must hold up your hands in horror and tell the committee that if it is ready to buy such "junk" you are wasting the time of your employer by talking to its members. Should your opponent have a reputation for work of the highest class the best mode of attack is to say that while once he did well, he is now in the hands of an aggregation of Turks (if in the South you might substitute negroes for Turks; if in a stronghold of the klan, substitute Jews; by using your head you can find the thing that will make the strongest appeal).

If you see that the other salesman is about to get the order, cut the price. This will convince the prospective purchaser that your heart is large. He will never suspect that your original figure was too high. If you will slash sufficiently and thus cause your competitor to do the same, one of you will get the order and your employer or his will have the satisfaction of being a philanthropist.

But if you follow the formula laid down implicitly you can hardly lose an order—high-pressure salesmen never do—at any rate none of them ever told us of losing one except in those instances where the organist, the clergyman or the entire committee were "bought up."

Throughout this process be careful not to put anything in writing. The other fellow sometimes is unreasonable about these things and may try to make you prove your words or eat them. If you avoid using pen or typewriter you can usually lie your way out as easily as you lied it in.

Having thus "properly approached" your public, the order is yours almost beyond peradventure of a doubt. This can be demonstrated by simple logic. Having proved that none of your competitors is to be considered, nothing will remain for an intelligent committee except to give you the contract, as the only one fit for it. Should the committee, however, be so dense as not to be able to follow you, be sure to tell the whole listening world that you were the only honest one in the competition and that you lost merely because you would not stoop to such methods as others follow. Q. E. D.

SONS OF TUBAL-CAIN

In the Atlantic Monthly for April Harvey Wickham has a rather engaging article under the title of "Sons of Tubal-Cain" in which he endeavors to pay a tribute to the organ and to organists. There are some interesting paragraphs in the article, even though his information is not always accurate—a point that matters little since the majority of the readers of the Atlantic Monthly are not so well-informed on the present-day organ as to question what he writes and those who know will be so amused by his humor that they will not try to trip him up. Mr. Wickham begins with this characterization of the organist:

"Chess players, mathematicians and organists are clannish, as are all workers in mysteries. They may not think much of one another, but are forced nevertheless more or less to flock together, however solitary their natures. There is, for them, no hope of sympathy or understanding from the common herd."

Referring to the rather lamentable fact that organists are limited in the exercise of their talents because they can't conveniently carry their instruments around with them, although an Englishman in recent years did so, Mr. Wickham says:

"A gambler may carry his cards or his dice in his pocket. A violinist tucks his instrument under his arm. Even the pianist sometimes owns a fairly decent piano, or can find one at the house of a friend. But the organist, alone of addicts to strange joys, is at the mercy of institutions, churches, or, more rarely, town halls, for the means of gratifying his habit. Only millionaires, not knowing one

note from another unless they be bank notes, are the personal possessors of pipe organs."

After a lengthy review of the history of the organ—sketchy rather than historical, one might say—the magazine contributor gives this interesting picture of the organist "in action":

The modern organist sits upon the edge of a smooth board tipped forward from the horizontal—so far forward that only long practice keeps him from plunging head first into the music rack. He cannot support himself with his hands, even if he can with his salary, for everything he touches produces some "effect," seldom one conducive to repose. As for his feet, they are engaged—both as to toe and to heel—in playing in the dark upon a keyboard of their own, two and one-fifth octaves in compass, with the additional duty of keeping a swell pedal, a crescendo pedal and a sforzando pedal—things shaped as to their visible parts like the inverted soles of so many boots—in a proper state of subordination. There are also sundry levers for throwing on and off the stops—levers which must be jabbed with desperate precision and in the nick of time, like so many emergency brakes on an automobile approaching an accident. In the Willis organ in the cathedral of Liverpool, which, until the war taught us new standards of frightfulness, was the largest organ in the world, there are twenty-three of these "combination pedals" and "couplers," as they are lightly called, capable of directing or misdirecting the thunderbolts from fourteen thousand pipes.

We are pleased that Mr. Wickham mentioned the fact that the organist is not prone to wearing long hair, but is a regular patron of the barbershop. He says: "The fashion of wearing long hair, so prevalent for a time among the world's Paderewskis, never found favor with organists. Genuine organists are inclined to baldness."

Very good! It was Barnum, we believe, who was determined to have the newspapers mention him, whether they praised or condemned—anything as long as he was not ignored. The organists owe Mr. Wickham a vote of thanks for helping them break into the Atlantic Monthly.

KARG-ELERT AND REED ORGAN

Sigfrid Karg-Elert stands revealed as the warm champion of the reed organ, whose love for that almost extinct instrument has endured from his boyhood to the present day. Of course when we say that the instrument is a thing of the past we refer only to the United States, for in Germany the harmonium still functions, and attention has been called only recently by persons familiar with musical matters in this country to an increase in the demand for reed organs, which once graced every prosperous and music-loving small home and survived even for many years after pianos became a household necessity. To the small church the reed organ even today is the favorite instrument and it has its field for practice in the form of two-manual and pedal reed organs, though as an article of manufacture it cuts little figure.

In an article written by Karg-Elert for "Der Harmoniumfreund," a publication whose name indicates that it is devoted to the reed organ, the noted composer confesses that even now he loves and believes in the harmonium. According to a translation of his article in Musical Opinion Karg-Elert writes that when he was a youngster of 12 years he came across an Estey reed organ in the mission-house at Leipzig, and as he played it his ambition became to be a maker of reed organs. After long years of organ study and experience with the piano and the orchestra he says:

"Without any material inducement, and without any understanding concerning publication, I have dedicated the best years of my life to the harmonium—always in the sense of the art harmonium—notwithstanding pressing advice from Straube, Reger and others to leave the harmonium alone and employ my powers of composition rather in the service of the more generally available art media (pianoforte, organ, orchestra, chamber music). I firmly and sincerely believe in the development of the art harmonium; and if a few years ago it seemed—especially by reason of the economic crisis—that the future held no special further development in store, yet now and again I believe that with the improve-

ment in economic conditions the art harmonium will continue to pursue its upward course."

George Eastman, the camera manufacturer and patron of the organ, is the leader in a campaign to divide the year into thirteen months of equal length, with twenty-eight days to each month. Our organist readers are willing, provided it means thirteen checks from the church treasurer instead of twelve, all of the same size as the present ones.

Appreciation by a Layman.

Philadelphia, Pa., April 2, 1928.—Editor of The Diapason: The current issue of The Diapason calls for more than ordinary appreciation, for the matter of great interest it has for all lovers of organ music. I being a fan and not a player, and not admitted to inner mysteries, must stand and look in and on, but with kindly interest for all of those whose work it is to soothe our tired nerves and inspire us humans to struggle on.

The gems from the pens of Messrs. Skinner and Bullis carry one into the realms of travel and are worthy of being preserved in one's clipping files. Mr. Skinner makes one visualize the wonderful tones of the magic pipes of the organ that a great master will soon play upon, and Mr. Christian will have an instrument that will be a mecca for the lover of organ music as it should sound in its correct interpretation.

In the various schemes for new organs one wonders when the senseless duplication in organ building, mainly the fault of organists, will pass away, and better pressures and scales will give the organ a chance to breathe and be just as rich and true in its tone.

Our friend Henry Willis came to this part of the city to see, hear and play upon an organ built by C. C. Michell thirty years or more ago. This organ was built with high pressures, beautiful strings and diapasons that are real, but its reeds surpass anything that I have heard anywhere. The organ in point of stops, only thirty-nine, far surpasses many instruments of eighty or more registers, placed, as it is, in an edifice poor in acoustics and a narrow chancel. One feature is a soft-winded 16-ft. reed in the swell in place of the bourdon, which is supplied elsewhere, and the absence of any gamba tones in the great to spoil the value of its diapasons. The chorus reeds, 16 ft., 8 ft. and 4 ft., and the five-rank mixture are enclosed, giving a real crescendo effect that no couplers can ever do.

It has puzzled many an organ builder who has come to the services at St. Luke's to know how such tones could be produced, but so far I have not yet found any that wanted even to duplicate any part of this organ. Michell did build other organs hereabouts, and in them some of his fine work still shows, but he never was able to get the same powerful ensemble, unless the organ he worked upon in Albany Cathedral, a larger scheme than St. Luke's, shows the same rich effects; to my regret I have never heard this latter instrument.

Thanking you for the monthly treat that I get from The Diapason, I am, Cordially yours,

CLIVE M. REID,

Lay Reader, Memorial Church of the Good Shepherd, Germantown.

Minneapolis Opening in June.

Formal opening of the municipal organ in the city auditorium at Minneapolis is scheduled to take place June 4 to 6 and every effort is being made by the forces of the W. W. Kimball Company to complete the installation of the instrument by that time. The initial concert is to be played by Lynnwood Farnam and others are to be heard in connection with the formal presentation of the instrument, although no official announcement of any of the recitals has been issued. A number of changes in the auditorium have been made within the last month and the organ has been shipped by installments from the Chicago factory. Meanwhile those in charge of the organ campaign at Minneapolis are continuing their efforts to raise the balance of the fund for the purchase of the instrument.

The Free Lance

By HAMILTON C. MACDOUGALL

It has been an interesting experience to look over fifteen or twenty of Lynnwood Farnam's recent organ programs. Knowing him as a superlatively clever player, I had not yet realized how catholic and comprehensive his taste was. There are miscellaneous programs and special ones of works by J. S. Bach, Brahms and Cesar Franck. It may interest some organ students to note the names on an American program: Sowerby, Huntington Sessions (MS), Edward Shippen Barnes, Bruce Simonds (the well-known and much-admired pianist of the Yale School of Music), DeLamarter, Seth Bingham, Baumgartner, Edwin Grasse, William Y. Webbe. These compositions had previously appeared on programs of a general nature. Dudley Buck once wrote me that programs of works by American composers only reminded him always of the notices on the back seats in some of the Southern churches before "the war," namely, "these seats reserved for niggers." All programs are printed with great care, each one giving the composer, source, publisher and other details helpful both to player and listener; they are also proof-read meticulously. In these respects I do not recall any programs save the Union Theological Seminary programs of Clarence Dickinson that approach them in perfection of literary and musical scholarship. It is gratifying to find a recitalist of the very first order—indeed, Farnam is almost in a class by himself—particular in matters that most musicians, from lack of knowledge or taste, or both, neglect.

It is rather interesting to see how the French and Italians are reaching out after the American dollars. They refer to us as "Shylocks" and seem to enjoy calling our attention to the millions of their men killed in the Great War compared with the few tens of thousands we lost. We are, they say, become rich, but our dollars are "blood money." As sensible people they are forgetting as fast as they can our iniquitous prosperity and are mainly concerned with picking up here and there, from tourists and from music students, as much of the "blood money" as they can get. We have had for some time the Fontainebleau School for Americans; now Alfred Cortot has postgraduate courses "for American pianists," and there is a "master school of music" in Rome that distributes an attractive brochure among Americans. So far as I know neither Germany nor England makes any attempt to interest the after-the-war musician in its musical art.

In conversation with a fellow philatelist who has the distinction of being a friend and correspondent of Jean Sibelius, the Finnish composer, I learn that Sibelius will probably come to the United States in August on the invitation of two or three of the great symphony orchestras. I hope there is more than probability here.

Last month I took pleasure in giving vent to long-accumulated dislike of the term "wood-winds"; I am now going to ask why so many supervisors "evaluate" instead of "estimate" or "appraise"? "Evaluate" has sprung into popular use during the last few years; we "evaluate" methods of school music; we "evaluate" the tendencies toward this, that and the other. There seems to be something in the sound of the word that entices our friends who like the rolling of the word.

In the October Free Lance I spoke of meeting Sir Herbert Brewer, the organist of Gloucester Cathedral, in the artists' room of the Hereford Festival. English organists and the patrons of the Three Choir Festivals, held in rotation at Hereford, Gloucester and Worcester Cathedrals, deeply regretted his sudden death early in March. From the Western Daily Press I take a few interesting facts about his funeral, held in his cathedral

Edwin Arthur Kraft



Edwin Arthur Kraft, F. A. G. O., organist and choirmaster of Trinity Cathedral, Cleveland, not only is a prophet who enjoys honor in large parcels in his own country, but he is in frequent demand to open new organs in various places. On May 10 he is to appear at Lindsborg, Kan., in a recital under the auspices of the Kansas chapter of the American Guild of Organists. In the season approaching a close he has given recitals in Ohio alone at Akron, Lisbon, Kent, Ravenna, Wadsworth, Sandusky and Urbana.

—I hope the Bishop of Gloucester will forgive me the use of the possessive personal pronoun—on March 6. Many of the great English musicians (Elgar, Bantock, Herbert Howells among them) were present, and many of the civic dignitaries, the mayor of Gloucester and the high sheriff. Sir Herbert was high sheriff of Gloucester at one time. The music played on the organ seems curiously selected; it was "Eventide," Brewer, the last piece played by the deceased organist; pieces from the Parry "Little Organ Book," Elegy in C minor, Lloyd; Thanksgiving Processional, Brewer, and "The Chimes," Hayes, by special request of Lady Brewer, as it was a great favorite of her husband's. The choir chanted the Psalm "I will lift up mine eyes unto the hills" and "The Lord is My Shepherd," Schubert. The remains were cremated and the urn containing the ashes was borne from the choir to the entrance to the organ by Sir Herbert's eldest son, Captain C. H. Brewer, and by him deposited.

"It will be generally admitted that Beethoven's Fifth Symphony is the most sublime noise that has ever pene-

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MERRICK,

LONG ISLAND, N. Y.

trated into the ear of man." At least so writes E. M. Forster in his novel "Howards End." I recommend a reading of chapter five, for here brilliantly and sympathetically you will find sane talk about music, and you know novelists as a class are very silly when they touch on music.

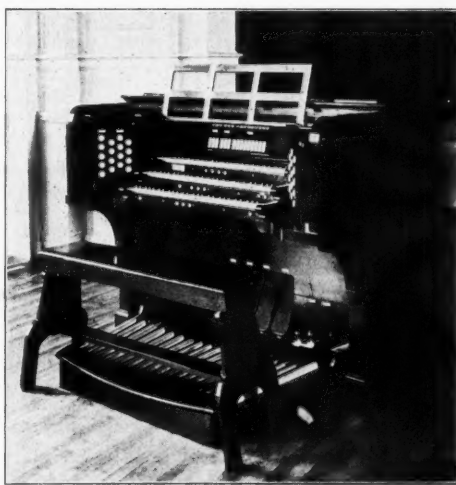
Plays New Casavant at Lincoln.

Edith Burlingim Ross gave a recital on the new Casavant organ at the First Presbyterian Church of Lincoln, Neb., April 16 at an open meeting of the Matinee Musicale. Miss Ross is organist of the church and also of the Jewish Temple and head of the organ department at the University School of Music at Lincoln. The new instrument was used for the first time Easter morning. The organ is a divided three-manual of thirty-seven stops, including chimes of twenty-five notes. The church, which also is new,

is a beautiful edifice designed by Ralph Adams Cram of Boston. Miss Ross' program was as follows: Chorale in A minor, No. 3, Cesar Franck; Prelude and Fugue in G minor, Bach; "Dream of Love," Liszt-Nevin; "Silver Clouds," G. B. Nevin; "The Bells of St. Anne de Beaupre," Russell; Prelude and Fugue, No. 3, Dupre; "Carillon," DeLamarter; "Thou Art the Rock," Mulet.

Shure's Work Is Sung.

R. Dean Shure's "Atonement" was sung at the Good Friday service in the Mount Vernon Place M. E. Church, Washington, D. C., by the chorus under the baton of the composer, with Edith Gottwals at the organ. Mr. Shure's work was also sung Easter Sunday afternoon at the Fox Theater in Washington and April 4 at Bethesda, Md., and will be sung May 2 at Rockville, Md.



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How to Qualify for Church Playing

By MRS. MARIE M. HINE,
Organist and Director of Music at Trinity
Episcopal Church, Tulsa, Okla.

Paper read before the annual convention of the
Eastern Oklahoma Chapter of the
American Guild of Organists

There are church positions and church positions—those which require much and those which require little of the organist. There are also two classes of all kinds of workers, including organists—those who are eager to master every detail of the task in hand and who are ambitious to progress and willing to give of themselves, and those who are satisfied merely to "get by." Of course there are none of the latter class in the American Guild of Organists, or they would not be members of an organization which has set so high a standard. Therefore I shall take for granted that we are to discuss the equipment required for a professional church organist—one who can hold a position of considerable proportions—and if the position which he is filling does not require much, he will certainly not be handicapped by the extra equipment.

There is not a great deal of difference in the preparation required for one who plays the organ in a liturgical church and one who holds a position in a non-liturgical church, and in any event, it is a notable fact that many of the churches which are not ritualistic are now using vested choirs, observing the Lenten season and Holy Week, and following other historic customs of the church—all of which points to at least a partial return to the more dignified form of worship by religious bodies which have to a great extent discarded it.

I will suggest a list of requirements for a well-equipped church organist, and we will briefly consider each one.

The church organist must be well past the elementary stage of organ playing, by which we mean that he must have independence of hands and feet; must be able to play legato—without which organ playing is not organ playing; must have ability to phrase artistically; must be able to change a suggested registration to suit his individual organ; must be able to make changes in registration without interrupting the flow of rhythm. If you think you are expert in this, listen carefully to a first-class orchestra with its unbroken flow of rhythm; then try to work up the same composition on the organ, where the feet must produce the contra-bass and cello effects, and manipulate several swell pedals, a crescendo pedal and a number of mechanical attachments, and your hands control the reeds, strings and flutes and some more mechanical devices. It is then you realize your shortcomings in this direction. But with practice these changes can be made smoothly.

Good taste—the second requisite—plays an important part throughout the career of an organist—good taste in the selection of preludes, offertories and postludes; good taste in registration. A sense of the fitness of things is indispensable.

A short time ago I read in an article by H. C. Hamilton a description of the beginning of a church service, which to my mind was so nearly ideal that I made an attempt to memorize it. As I remember the description, it was this: "Let us suppose the hour for morning worship. The congregation has assembled. There is silence, broken only by an occasional footfall. We note an elderly face here, to whom the reminiscence of an old, well-loved melody means much. Yonder sits the worried business man. The professional man, also, is present. In the gallery we catch sight of a not too seriously minded young man and girl, who are more interested in each other's society than in the service which is to follow. The first solemn notes of the organ float through the church. The

atmosphere changes. The volume of tone swells. New and interesting figures of accompaniment weave most naturally around the themes. The deep foundation bass seems imbued with life and promise. Two melodies now thread their way through each other. Does not this perfect agreement in tone, this masterly and exquisite contrapuntal tapestry, awaken in the mind the desire for more beauty and agreement in the things of life? The tired business man feels there is something in the world besides the rush for dollars. The faces of the aged show something of their feelings. The young man and girl feel, for the time being, in the presence of musical realities, and gain from that a desire for life realities. But listen! Another strain is heard. Some well-loved hymn-tune appears, transfigured in a new and glorious form, in the company of other inter-weaving melodies that seem to turn the organ pipes into the tongues of angels. By a gradual modulation we are carried into the processional hymn. It seems a fitting climax. We sing because we want to offer praise. The minister lifts his voice, "Let us pray!" and we feel, as we bow our heads, that we are not far from Him who hears and answers our prayers. This is the effect of music rightly chosen and thoughtfully played."

Some of the Bach chorale preludes, or those by more modern composers on familiar hymn-tunes, are effective for occasional use. It has been said that there is no such thing as sacred instrumental music, but certain it is that some music is churchly and some is not. A transcription which the mind associates with the opera or the theater should not be used in a service of worship. Compositions which are distinctively recital music should rarely be used in a church service. The purpose of the prelude is to pave the way for the service, of which it is a part, and to prepare the hearts of the people for worship. The postlude is traditionally a noisy thing, but if we must have it, let's insert a few soft measures preceding it.

As a third requirement I shall suggest the ability to play hymns well. Organists, do you make your congregations want to sing? This is a part of your job. However, unless you enter into the spirit of each hymn, you cannot expect the people to do so. Is it asking too much to insist that the organist shall have memorized all of the most frequently used hymns? If the hymn-tunes are at the tips of his fingers he can give attention to the phrasing and expression of each stanza (the expression not to be over-done, however), and who knows but that he may soon have the congregation singing artistically! Let loose of the pedal occasionally! The pedal will enjoy the rest and so will the people. Also, forget for long stretches that your organ boasts of a 16-ft. coupler. In giving out a hymn on the organ, play it through accurately and use the exact tempo in which you expect it to be sung, remembering that each hymn has its own tempo. A rather free style of accompaniment on a very familiar hymn-tune will prove inspiring, but should not be over-worked.

Now we come to facility in modulation, which is the fourth requirement. This is one of the most important qualifications of an organist, but unless he has had a thorough training in harmony he will not be able to list facility in modulation among his accomplishments.

As a fifth requirement the ability to improvise will prove a great asset, but until it can be tastefully and skillfully done, it would better not be attempted in public. To fill the little gaps in the service, I believe that collections of interludes may be purchased.

Transposition—which is number 6—should be practiced religiously if the organist does not have facility in this direction, for there are many occasions when, if not necessary, this accomplishment is very convenient. Sometimes a hymn may be made easier to sing by changing the key, or perhaps you have not sufficient time in which to procure a solo in a comfortable key for the voice which is to sing it. Per-

haps your contralto is the only available singer for a funeral and the songs requested are too high for her voice. On these and many other occasions the ability to transpose does not come amiss. Try transposing a hymn a day. You will be surprised at the result.

As a seventh requirement an organist should be equipped to direct a choir, as in many churches the two positions are combined. In order to do this work one must know something of voice production, choral conducting, hymnology, oratorio and, if in a liturgical church, must familiarize himself with liturgical music; must know the church year and what music is appropriate for the various seasons, etc.

And if a director of music (8) he should be equipped to plan a service with continuity of thought, guided by perhaps three or four words which comprise the subject of the minister's sermon, and which will probably be submitted to him about two hours before the program must be in the hands of the printer. Far be it from me to criticize the busy minister. I sometimes wonder when he has an opportunity to prepare his sermon.

Now, if you are 100 per cent efficient in the above eight requirements, and are willing in emergencies to do many and sundry details from the janitor job up; are long-suffering and have an abundance of tact, I think I am safe in prophesying that you will never be long without a position. I have only touched upon the equipment which a really successful organist will have, but experience will do wonders for us as we go along.

Above all things, let us come to our work with reverence, sympathy, sincerity and with thankfulness in our hearts for our high calling, which is second only, in point of service, to that of the minister, remembering always that music does not exist alone for the pleasure of man, but that it may feed his soul and lead him into closer relationship with God.

DEATH OF THOMAS QUINLAN.

Well-Known Veteran of Organ World Passes Away in Boston.

Thomas J. Quinlan, who for fifty-six years had been engaged in erecting and tuning organs for various firms, died March 9 in a hospital in Boston. He was recognized as one of the most able craftsmen in the industry.

As a youth Mr. Quinlan began work for the Hook & Hastings Company at Kendal Green, Mass., and served an apprenticeship of two years. Subsequently he worked for J. H. Wilcox & Co. Later he formed a partnership with A. B. DeCourcy of Boston. For about ten years he had worked as a roadman for George Kilgen & Son, Inc., of St. Louis. After leaving this firm temporarily he worked for the Skinner Company and Marr & Colton. At the time of his death he was serving as roadman for the Kilgen concern, working from the New York office.

Examinations at Guilman School.

At the Guilman Organ School, preparations are being made for the conclusion of the present season, one of the most successful the school has had. Final examinations will be held in May with Samuel A. Baldwin, head of the music and organist of the City College, New York, and Dr. Clarence Dickinson, professor of ecclesiastical music at Union Theological Seminary and organist and director of the Brick Church, New York, as examiners. Charles Schlette will direct the sessions of the organ tuning class in May, and Dr. Carl, in addition to his teaching and coaching, will continue his class in registration and interpretation. A summer session under the direction of Willard Irving Nevins will be held from July 1 to Aug. 10. The course will consist of a systematic study of the art of organ playing, covering fundamental and advanced manual and pedal technique, registration, service playing and repertoire. A master class will be held once a week during the term. George William Volkel, of the faculty, will do special teaching.

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BRATTLEBORO, VERMONT

Reflections of an American Tourist

By CARLETON H. BULLIS,
A. M., A. A. G. O.

Fifth Article—English Choirs and Services.

The two months spent in England—from late May to early July—were perhaps not the best of the year for hearing things musical. Yet, in some quarters at least, the season had not closed for the summer period, and I felt that, although close to the end of the active season, I was still able to gain fairly adequate impressions of the musical situation in the places visited. As a church musician my principal interest in choral music naturally centered in the choirs of boys and men so famed in England.

The fact that daily choral services are maintained in the many cathedrals here and there throughout England makes conditions quite favorable for a tourist to hear one or two choirs a day—that is, if he desires to keep on the move from town to town. Morning prayer is usually at 9 or 10 on week-days, and an afternoon service at 3, 4 or 5 o'clock. A visitor can therefore hear one choir in the morning and proceed to the next cathedral town for another the same day, or can remain to listen again to a choir without much delay.

The full choir is on duty at Sunday services and at a few stated services during the week. At the other services only part of the choir is present, but usually all or most of the boys are on the job. The services on Fridays are managed without accompaniment, for Friday is "no organ" day.

A visitor has an advantage in choosing to observe the music either from a distance, as when seated in the nave, or at close range, by applying for a sitting in the "choir." In some cathedrals the choir is completely separated from the nave by a screen, perhaps the old rood screen of early days.

The layout of this segregated area is so unlike the design in American Episcopal churches that perhaps a few explanatory words may interest readers who are not familiar with these architectural matters. A "choir screen" to us ordinarily is nothing more than an ornamental grille hardly obstructing the altar and the choristers as viewed from the nave. The screens which I am describing completely wall off the choir and the altar from the nave. When clergy and choristers enter for their ceremonies they pass through a door in the screen and disappear from view. Their voices can be heard indirectly over the top of the screen. Their functioning therefore becomes exclusively a clerical matter as far as worshippers in the nave are concerned, for the latter can witness nothing of the ceremonies. In the choir stalls, or in chairs near by, laymen may be given sittings, provided application is made before the processional, for after the clergy and choristers have passed to their places the grilled gates are closed. In this enclosed sanctum the service is conducted. Many of the cathedrals do not have this closed-in arrangement, but even in these a visitor may obtain a point of vantage near the singers.

I took advantage of these facilities for observing the work of many choirs, in some instances preferring to hear the remote effect from the nave, in others being desirous of watching the proceedings with close-range scrutiny. The impressions I gained were mostly from a single service, but some choirs I heard several times. Perhaps I happened in at service with full choir, or perchance it was an occasion when only part of the choir was on duty. In many instances, therefore, my observations may not have been adequate, and possibly, as some choirmasters feared, I may have dropped in when their choristers were not singing up to standard—one of those blue days which befall all artistic pursuits occasionally. Be that as it may, I register whatever conditions came my way, hoping that allowances may be made for the resulting observations.

Instead of giving a critique of each place visited, I shall generalize on cer-

tain matters, adding comments on a few of the most creditable choirs.

TONE, PITCH, BALANCE, ETC.

A variety of timbres in the boy sections was observed. The predominant quality, as noticed in many of the choirs, is that of a pure, colorless tone, devoid of expression or nuance. In not a few cases high soprano tones stood out much out of proportion to the middle and lower tones. This peculiar practice of bursting out explosively on high tones was, in fact, quite common—and somewhat irritating. The timbre of these high tones was generally a penetrating hoot reminding me of an organ stop such as an over-voiced tibia, philomela or gross flote without tremolo—hardly a warm, rich effect! Lower tones of the sopranos tended toward more or less huskiness. This was found to be more prevalent in the churches away from the big cities. In fact, traces of huskiness and breathiness were quite common—dare I imagine more so than in American boy choirs? Hooty altos were heard in some of the choirs, particularly in two that, in print, have, or once had, superb reputations. The alto timbre, however, is not uniformly of this character—some other individual qualities lending variety. Men singing alto are frequently used, rendering service of varying artistic values. A ludicrously comical squawk in one case I finally traced to one of these counter-tenors, piping away supposedly in falsetto, but not maintaining the grade. In several other instances I heard effects of similar character. We now and then read articles commending the use of counter-tenors, but they seem to be a questionable, if not a risky, venture.

Good blend seemed to exist in some places when the choral work was heard from a distance, but few choirs showed good blend when judged from nearby.

Having heard certain choirs only at week-day services, when the complete personnel was not on hand, I noticed a weakness in the tenor and bass sections. I presume the balance of parts is better with the full choir on duty.

Singing off pitch was often heard. In not a few choirs sharpening on high tones was quite obvious, and flattening on unaccompanied monotone was observable. As for enunciation, the text was generally unrecognizable, even when I sat in the choir stalls viewing the lips of the singers. Vocal placement seemed to be the prime concern. I found a few exceptional instances of rich, warm ensembles. Pleasing tone quality, balance of parts, excellent pitch and, withal, very good music, were observed and enjoyed at Winchester. The choir at Windsor was warm in quality and even in balance, marred only by some hootiness in the alto section. I noted good tone at Westminster Abbey and at Lincoln. Other places may have had commendable tonal features, but not sufficiently to arouse special notice.

TEMPI.

At some places the chanting was done at excessive speed. Certain choirs displayed great agility and professional skill in covering routine work. Others, judged by their perfunctory demeanor in general, seemed to be rushing through their duties with the idea of having the job done with the greatest dispatch.

EXPRESSIVENESS.

Two general characteristics of the choirs in the Anglican churches seemed evident: One is that of beautifully impersonal singing; the other is that of pompous, vigorous, sonorous display. The former type fortunately was by far the more prevalent, the latter being mostly in certain urban places where both clergy and musicians must be obsessed with their ecclesiastical prominence, or with the seriousness of a tradition. The latter mannerism, however, is influenced by the occasion, for while some choirs parade themselves austere and shout with gusto at "important" occasions, these same folk sing with fine, quiet sentiment at routine week-day services.

Exeter impressed me as being representative of the impersonal type, the singing showing an exquisite purity in unaccompanied work, as judged from a distance. Sitting in the nave, I felt

the mystical quality of the music as it floated from the seclusive precincts of the choristers beyond the rood screen. The whole service had this impersonal aspect and, moreover, as far as the congregation is concerned, the entire proceeding was vicarious, remote, seclusive—of the clergy, by the clergy, for —? Any laymen present could as well consider themselves as mere observers. Most of the Anglican services had this general characteristic—a congregation being non-essential. Quite in harmony with this idea, most congregations on week-days are practically nil in numbers, except for the few visitors.

Considered objectively this impersonal quality in the music would appear to possess no feeling and therefore no expression, no art. Or at best, any emotional content was sublimated—a sort of sweet negation.

Occasionally, however, I found a service which did seem to have positive emotional content. The Templar's Church, London, conducts a service with rare spirituality and art. Fine singing and feeling, enhanced by superbly effective organ interludes, combine to make most satisfying service music. No hurry was shown in the chanting. Poise seemed in evidence in everything done—truly a commendable factor in worship. Westminster Abbey music impressed me as possessing quiet sincerity—calm, devotional, without thrills, without exultation. The services at St. Clement Danes, London, possessed genuinely appealing devotional character, thanks to the skill of the rector, a musician as well as a wide-awake clergyman. Congregations at this place of worship so catch the essence of the service that they do their share by splendid participation.

In general there is not so much belting, shouting and exercise of mere "pep" as obtains in so many American boy choirs. The tendency is toward the opposite—a routine colorlessness—a restraint in favor of refined quality, yet without attaining results as uniformly beautiful as one could wish.

The best tone was in evidence in instances or on occasions when not in competition with the organ, either in unaccompanied work or when organists kept the accompaniments subdued. In this connection I recall that some organists overplayed their choirs, while others were so obviously avoiding any suggestion of loud or forced singing that their accompaniments were very meager and very monotonous.

MORALE.

A wide variation in the conduct and demeanor of choristers was observed—a greater variation than I am accustomed to in America. In some churches the choirs enter, carry through the service and leave in truly fine form; at others there is an element of listlessness, particularly at the routine daily services. The best form and behavior which I recall noticing in my entire itinerary was at Ely. Salisbury had a noticeably fine morale also. Churches in the big cities had more or less good morale.

Then at the opposite end of the scale are to be recalled some sorry performances—I say "performances" because I doubt if they were possessed of that spirituality which constitutes a "service." Some which I desire to list in this category possibly had a certain spiritual flavor to the participants, but the objective impression ranged along a scale from listlessness, tiredness and meaninglessness to actual boredom. Some to me were just plain sleepy, including two leading ones in the metropolises.

Even more extreme conditions were encountered. In some places choir and clergy entered with a "why bother" attitude, either dragging or hastening through the ritual in an indolent manner. At a certain famous chapel the whole attitude of the choristers and of organist and clergy as well reflected a quite useless existence. The attitude was lackadaisical, and the spirit suggested boredom. The clergyman's hurried, groanful reading of the service set the example which could not help create such a pathetic situation. Perfunctory singing and playing were the consequence. Similar morale was clearly in evidence in several other places, mostly out "in the provinces"—that is, in those picturesque, sleepy small towns

whose days of glory and importance are past.

Perhaps the routine of two services a day is a grind. It is a pity that inspiration cannot be kept aglow. Why the attempt to worship God in services twice a day if it cannot be done in spirit? Why keep up a tradition if only the formality of it can be executed?

In this connection I had occasions to philosophize. Choristers were perhaps reflecting the demeanor of the clergy. At more than one cathedral visit I observed just before the hour of service the several clergymen making a hasty entrance to don their vestments. Then, following the choristers in at a hustling pace, they jammed through the service with all possible speed, more or less bored in manner. After the recessional they were to be seen merrily hastening away—probably to tea or back to some really interesting social engagements. Their arrival bespoke business obligation, their task bespoke lack of spirit, their departure bespoke relief and exhilaration. Contemplation of these things made my heart ache at more than one famous place.

As for the choir boys, maybe they are driven through the day's duties of rehearsals and school studies with a relentless routine which cannot inspire a devotional mood. If so, no wonder the tired, almost depressed, attitude, and in some places an utter lack of dignity. I am led to wonder if we are not, after all, better off in America, where our choirs are not kept at the grind incessantly. Here our choristers may lose out on the benefits of frequent rehearsal, and they may be missing out on a certain expertness resulting from constant drill, but our boys at the Sunday services show a degree of freshness, pride and interest in their duties. The most sublime moments of the week are realized upon entrance to the duties of the sanctuary.

SOME OUTSTANDING EXPERIENCES.

It was my good fortune to attend several of the festival services at York last June in celebration of the 1,300th anniversary of the minster. The singing was indeed impressive. The choir being on display at these celebrations makes it impossible to criticize their work on the same basis on which I am reviewing other choirs, which were heard in the course of routine duties.

A memorable event of my trip was the festival service in commemoration of George Frederick Handel, held last July 4 at Westminster Abbey. The choir, with orchestra and organ, did nobly. Much of the music was Handel's.

A wide-awake institution is St. Martin's-in-the-Fields, down at Trafalgar Square, London. I chanced to attend a broadcast service, preceded by a congregational rehearsal. The place was packed far ahead of time, with multitudes unable to gain entry. The magnetic clergyman in charge conducted the rehearsal of hymns and chants with skill. I recall the meaning which he put into each stanza of the hymn "Holy, Holy, Holy," which, by the way, is much used in England, in fact, overdone.

Of the so-called "high" churches in London, All Saints' and St. Alban's are outstanding. A service at the former was very satisfying musically. To an outside observer the ceremonious chanting in some of these high churches emphasized the ritualistic nature of the proceedings at the expense of a certain devotional atmosphere.

Several excellent mixed choirs come to mind, in other churches than the Church of England. The large choir at City Temple, Holborn Viaduct, London, did splendid work. An atmosphere of devotion was created in these services, which I found worth returning to attend, both for their artistic worth and for the inspiration to be derived from them. The organist and choirmaster here has a fine sense of fitness. The congregation also does its part in fine participation.

St. Cuthbert's (Church of Scotland), Edinburgh, has an excellent mixed choir, which does its share in carrying through a really effective service. I was deeply interested in the arrangement of the chancel, the choristers being seated on each side, as in the Anglican churches, with the communion

table as the central figure in the setting. At the Eucharistic service the choir, singing a hymn, has a processional down the central aisle to the rear, returning to the chancel as an escort to those carrying in the elements.

COMMENT.

Taken all in all, speaking only of boy choirs, I did not find really impressive choral work such as I anticipated—such as reputation had led me to expect. Although I felt convinced in some instances, I met with these occasions too infrequently. Possibly conditions are not what they have been. Not a few people mentioned that choral matters in England have undergone a great change since the war. Or perhaps we, visiting from remote parts, idealize too sublimely, and expect something far beyond what we ourselves have.

As an unprejudiced observer, with concern only for the ultimate result and not the ecclesiastical or traditional basis of things, I am wondering how promising the boy choir idea is from an artistic, a musical, viewpoint. Choirmasters in America clamor for more facilities for rehearsals. They point to the advantages in the English cathedrals. I witnessed results at places where allegedly favorable conditions prevail. I wonder if we in America are not better off with fewer services and less practice. Constant routine may develop facility and skill, but it may ruin spontaneity and artistry.

Besides, I heard very little truly expressive singing from these boy choirs, even the best of them. Of course, if the idea of vicarious worship is paramount, this prime attention to a certain type of tone quality may be sufficient. It would seem, however, that, regardless of any desire to influence the unneeded congregational listeners, the expression of devotion and aspiration necessarily would carry with it those artistic touches known as nuances. It would also seem that to influence the congregation—to bring them in as participants, as some of the churches certainly do—is no unworthy function for a choir. Nevertheless, very little expressiveness was observed, either because it was not needed, or because it could not be achieved. The mixed choirs, the best of them, did achieve it, and with most sublime effects.

A general feeling which I evolved from my observations is that there is too much music in the ritualistic services. Between the incantations of the clergy and the relentless participation of the choir, the effect is lacking in certain elements of variety and contrast. Anthems are long and imposing, but are an imposition as well. Tedium, for occupants of both chancel and nave, seems in order in many places. It is tradition, of course, that is dictating. Add to this the frequently found lack of inspiration and the evident lack of genuinely purposeful activity, and we have some things to ponder.

[The subject of Mr. Bullis' next and concluding article of this series will be: "French Organs and Service Playing."]

Concerts by Wismar's Choir.

Walter Wismar and his choir at Holy Cross Lutheran Church, St. Louis, Mo., gave sacred concerts at that church April 15 and 22, the second of these events being under the auspices of the Missouri chapter of the American Guild of Organists. At the concert April 15 Mr. Wismar played several of his own compositions, including a "Lenten Meditation" and an "Easter Rhapsody," besides other selections, and the choir sang a group of Lenten anthems. At the concert April 22 the organ numbers included several Bach chorale preludes and a splendid list of selections by the choir.

Skinner Forces at Annual Dinner.

The foremen, bowling teams and brass band of the Skinner factory in Boston held their annual dinner on the evening of April 17. The feast was followed by a theater party at the Majestic, where the Skinner forces saw "Good News." Eighty sat down at the dinner and participated in the festivities and frivolities which mark this yearly event. According to the testimony of those who were present the feature of the evening was the spirited leading of the band by Conductor Ernest M. Skinner.

Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., April 21.—A recent concert by the Mendelssohn Club in the Academy of Music featured Harry C. Banks, Jr., organist of Girard College, as a composer of vocal music. "Slow Sinks the Sun" was the work performed. It is a modern composition, quite difficult, but effective withal. Mr. Banks' father, who sang in the tenor group at its first concert, and Mrs. Banks, who later joined the club when it was enlarged to include women's voices, were present at this concert.

The large new Tellers-Kent organ in St. Francis' Catholic Church in Germantown was formally opened on April 22 with a recital by Karl Bonawitz of the Stanley Company of America. This is the first organ of note built by this firm for Philadelphia. William A. Davis is organist and musical director of the church, which has only recently been completed.

The Choral Art Society gave its annual spring concert in the Academy of Music April 19. As is always the case, the organization did most finished choral work; this is to be expected when the membership is purely professional. Harry A. Matthews directed. Some of the works presented were Palestrina's "Tenebrae factae sunt," "Blessing, Glory and Wisdom," a double chorus by Bach; "Corpus Christi," Warlock; "The Island," by Rachmaninoff, arranged by Dr. Matthews into a six-part chorus; "Spell of the Forest" in eight parts, by Rimsky-Korsakoff, and two works by Gretchaninoff—"Sun and Moon" and "Planting Flax."

A church filled to overflowing greeted the Brahms Chorus on the evening of April 4, when the society sang Bach's "St. Matthew Passion" with an accompaniment furnished by about thirty-five members from the Philadelphia Orchestra, cembalo and organ. The event was given the proper religious atmosphere by being performed in Calvary Presbyterian Church. The chorus, about 120 in all, were gowned in black and divided into two choirs, each supported by its own division of the orchestra, the whole being directed by N. Lindsay Norden. The chorus was most excellent, giving the dramatic parts of the cantata with due effect and force. All of the solo parts were in good hands: Olive Marshall, soprano; Ruth Montague, alto; Bernard Poland, tenor (who essayed the difficult part of the Narrator); Donald Redding, Lester Patou and Walter Evans, basses. The chorales were given a cappella, in perfect pitch and with stupendous effect.

The organ and cembalo were, in Bach's time, an integral part of the orchestration. One, and occasionally both of these instruments, accompany the string orchestra continually. Bach's orchestration of this work consisted of strings and some woodwind only. To the organ, therefore, was delegated the task of supplying all the missing colors and background, the organist being called upon to play a part from what would be called a figured bass. This feat is not easy and to Rollo Maitland must be accorded the praise for furnishing an organ background true to the text plus a profound musicianship and good taste, all of this in spite of the fact that the choral and orchestral forces were at one end of a large church and the organ was at the other. The cembalo part was sympathetically and artistically played by Miss Roma Angel.

To Mr. Norden gratitude is due for the hard work involved, the results produced and the opportunity for hearing this work in Philadelphia.

The Palm Sunday program at the Central Presbyterian Church, under the direction of Donald V. Redding, with Nancy M. McDougall at the organ, was a meditation, "In the Garden," with these selections: Prelude, "Paques Fleuries," Maily; "The Palms," Faure; "Be Thou Faithful,"

Mendelssohn; "St. Cecilia" Offertory, Batiste; "Evensong," Bairstow. In the evening Stainer's "Crucifixion" was given by the vested chorus.

Adolph Glanzmann has joined the heavenly choir. He was a member of the choir of St. Boniface's Catholic Church for fifty years; also a member of a number of German singing societies. Endowed with a beautiful vocal organ, a natural love of music, an enormous repertoire, a ready reader, a "trusty" who could always be depended upon to carry his part, a jovial disposition and a man of many friends, he will be greatly missed.

The choir of the Church of the Saviour sang, on Easter Day, Victor Herbert's "Christ Is Risen," with harp, tympani, trumpets and organ. Irving C. Hancock directed.

Miss Jennie Carroll, organist of Old Swedes Church, presented an elaborate musical menu on Easter Day, commencing with a sunrise service. Among the musical numbers were: "Easter Morning," Malling; "Christ Our Passover," Shelley; Festival Te Deum, E. flat, Buck; violin solos, Andante, Thome, and "Romance," Ries; "Light's Glittering Morn," West; organ, Adagio, Sonata 2, Rogers; "By Early Morning Light," Dickinson; "Sweetly the Birds Are Singing," Draper.

Gaul's "Holy City" was given a gala performance by the choir of the Chestnut Hill Presbyterian Church, assisted by the Snyder County Choral Society, April 17. John S. Hart was conductor, with Edith A. Patton, organist, and Edward R. Tourison, pianist.

Compositions of Bach, Beethoven and Rubinstein were on the program of a recital on April 15, on the carillon of bells at the First M. E. Church, Germantown. This recital is one of a series played by Bernard R. Mausert, organist of the church.

Rossini's "Stabat Mater" was given at the North Baptist Church by Forrest Newmeyer on Palm Sunday evening, followed on Easter Sunday by Buck's "Christ the Victor."

Frederick Maxson, with a triple quartet of soloists, gave Mercadante's "Seven Last Words" on Good Friday afternoon in the First Baptist Church, which was crowded to its full limit.

Miss Lillie I. Long, organist of Old St. George's M. E. Church for about twenty years, died on March 20. She was well-known among the Methodists for her work in this church, the mother church in this city.

Did you ever have the opportunity of hearing a chorus of ninety harps, all played by solo artists? Such a concert was played in the Academy of Music on March 28, the occasion being the eighth annual convention of the National Association of Harpists.

On April 2 Rollo Maitland gave an organ recital at the Zeckwer-Hahn Philadelphia Musical Academy. An improvisation on themes submitted by the students was an interesting feature.

Frederick Starke was guest organist at the Walnut Street Presbyterian Church on April 22.

Alfred Kalnin, Latvian organist and composer, gave a recital April 21 at the Church of the New Jerusalem, under the auspices of the Latvian Music Club. Mr. Kalnins showed himself as an artist of high rank with ample technique and effective registration throughout a somewhat severe program. A reception and supper followed the recital, attended by the officers of the A. O. P. C. and A. G. O.

The secretary of state of Illinois reports the incorporation late in April of Removable Organ Actions, Inc., with headquarters at 3223 Sheffield avenue, Chicago. The concern is organized to manufacture pipes, wind chests and valve actions, etc., for organs and the incorporators named are George Hutchinson, Florence B. Wright and Mrs. A. L. C. Atkins.

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DEEP RIVER - - - CONN.

Better Musicianship and Other Neglected Needs of Church Singer

By HAROLD FUNKHOUSER

There is a certain line of musical endeavor in which two very important branches of the profession, the organist-director and the vocalist, must work in close co-operation—the music of the church. There are special demands made on those engaging in this work that are not made on any other musicians engaged in work of like dignity.

Musicians doing solo work exclusively, whether instrumental or vocal, may prepare a repertoire at the beginning of a season, and with only minor variations present the same program to different audiences over a long period of time. After a program has been memorized each presentation in public constitutes in a way a rehearsal for the next presentation, the amount of smoothing out and improving being limited only by the inherent talent of the performer and the extent of his musical intelligence and appreciation. No particular ability in sight-reading is required or fostered by this type of work. Musicians engaged in ensemble work, repeating the same program several or many times each week, learn to know the parts of the other instruments participating as well as they know their own, and are able to mold a beautifully-balanced production out of the interlocking contrapuntal melodic lines of the composer, in the blending of their particular parts with the others. Listen to the playing of any of the celebrated string quartets to appreciate this submerging of individuality in order to achieve the complete, beautiful whole.

The reverse of these ideal conditions for the solo performer or ensemble player engaged in presenting the same program for an entire season is true of the church musician. Two totally different programs must be prepared and presented each week, with an average of two or three selections for each service. This paper is dealing, of course, primarily with the problem of the paid, supposedly professional, singers occupying quartet positions, and not with the amateur, frankly lacking in experience and musicianship, who may be singing in an unpaid chorus choir in order to gain experience and to assist in the worship to the best of his ability.

It is true that few church positions carry with them salaries adequate to enable the holders to devote their entire time to the work entailed. In fact, too many positions require an expenditure of time and effort to meet properly the exacting demands of the service all out of proportion to the salary involved. The church musician, to have anything like satisfactory living conditions, is obliged to supplement his earnings by teaching or even some activity entirely outside the musical profession. This tends to foster in him the attitude that his church work is merely a "side-line," to be used as a means of earning some extra money, and his interest in attaining a high degree of proficiency in this particular work, and his sense of responsibility in leading the congregation in the choral worship of God, is liable to suffer.

But is the singer working only for the check at the end of the month? Should he not have the desire to enter into the inner meaning of the compositions he sings, and enjoy them in his inner being, conscious that he is becoming one with the composer in the more intimate grasp of his intention? Should he not realize that he is obtaining something which will open new fields of beauty to him, and which he will not leave in the choir loft with his sheets of music, something that cannot be taken from him by any reverse of fortune, but which will continue to grow and grow, bringing to him new visions of beauty? More than all these, should he not realize that this is a sacred privilege, the leading of the thoughts of the congregation into the presence of God, there to present their praise and petitions? The joy of such

a ministry cannot be rated or obtained in terms of dollars and cents, but must have its roots in the heart of the singer.

To prepare the selections to be presented at the two services on the Sabbath one rehearsal, or at the most two, are possible. The salary usually involved does not justify the director in requiring a greater expenditure of time on the part of the singers or of himself if he is obliged to supplement his salary by teaching or recital playing. Any effort on his part to call more than two rehearsals a week except for an occasional high festival like Christmas or Easter will meet with decided opposition or even pointblank refusal to attend on the part of the singer.

Because of this limited opportunity for rehearsing, and the necessity for constantly preparing and presenting new selections, a much greater ability for sight-reading and a sense of balance between parts, coupled with a keen appreciation of the literary sense of the composition being studied, is necessary, than in the case of the concert performer who is constantly repeating the same program. It is at this point where the choir director comes most directly in touch with the work of the teacher of voice with whom his singers have prepared for careers as church singers.

How many times have we as choir directors been asked by some teacher of voice to give a promising pupil a trial when a position in our choirs has become vacant? And how many times have we consented and arranged to "try out" this student for a Sunday or two? The experience is often as follows: The applicant is asked to appear at rehearsal and to bring a solo to sing at one of the services. He may arrive a little early to rehearse his solo with the organist. The solo is produced and the director usually receives his first surprise at this point. The solo, very often an aria from one of the great oratorios, may be very creditably sung, with evidence on the part of the student of careful training in breathing, tone production and the position of the all-important (to him) glottis and diaphragm. True, the student does not exhibit any particular personal understanding of the song, or of the traditions of oratorio singing, but he sings with a clear, fresh quality of tone, and seems to show real promise as a future church singer.

By this time the rest of the quartet has arrived and the director begins work on the anthems for the following Sunday. A selection which is especially suitable for the communion at the morning service is first taken up for work, and here the director receives his first unpleasant surprise of the evening. The composition may not be particularly difficult, as far as the notes go, but it may require some nicety of shading and blending. The young singer is utterly unable even to read his part, much less to absorb any instructions as to the musical effects to be sought or the literary value of the text as an appeal to his imagination. The director recalls these copies and gives out something easier. The rehearsal progresses and the applicant becomes more and more bewildered.

At the close of the rehearsal the director detains the young singer for a few minutes and then the truth is out! The young man or woman has studied with some well-known teacher for quite a long period. He has conscientiously practiced whole volumes of "vocalizes" and has studied a really imposing list of arias from oratorios and operas in French, German and Italian. But he has never learned to tell what key he is singing in, the relative values of notes or the indications placed over or under the staff to suggest speed or power. He has a friend who plays his accompaniments and together they have worked until the singer memorized the melody. He has only a hazy idea of the relative pitch and duration of the little black spots on the staff, of their relation to each other or to any given tonality. He tells us that his teacher did not have time at his lessons to teach him to read music or the elements of rhythm. All the available time was needed for instruction as to the production of tone, breathing and vocalizing. He can talk learnedly about the position of his glottis and head and chest tones and resonance,

but in three-two rhythm he is utterly ignorant as to the exact value of a quarter note. He can discuss the Italian method of bel canto, but he does not know what "accel." means.

I am sorry to say that this ignorance of the most primary facts of musical foundation work is not confined to young singers just entering choir work. I have many times observed highly pained and querulous expressions on the faces of professional singers when I have halted a rehearsal to point out, simply as an addition to their fund of musical knowledge, some interesting harmonic progression or construction. I have even had voice teachers singing in quartets who were themselves unable to name the key of a composition from the signature at its beginning or to tell into what key a modulation was taking place when the determining accidental had appeared regularly for several consecutive measures! Marks of changes of tempo, power and accent are apparently looked upon as evidence of a harmless idiosyncrasy on the part of the composer, but not to be taken too seriously. As long as the diaphragm is properly arched, the lips maintained in the proper oval and the resonance cavities properly functioning, to many singers and teachers the whole duty of singing has been honorably discharged.

Who is responsible for this condition? Not the student, surely. He has placed himself in the hands of a teacher well known in the community as having taught for many years, following a long course of personal study with masters both in America and Europe, supplemented by yearly courses of intensive study with artists in some metropolis. The student has followed the directions of this teacher carefully, and has implicit confidence in his instructor. If the teacher is approached concerning the deficiencies of the student along general fundamental lines, the explanation is that the voice teacher has no time to teach such things. He or she is a "voice builder" or a "voice placer" and the pupil must get the elements of musicianship outside the studio of the teacher of voice.

How can this condition be remedied? First of all, the responsibility must be laid upon the teacher of voice. In superintending the progress of his pupil, has he made certain that the student has been properly impressed with the vital necessity of securing proper instruction along the lines of reading, rhythm, harmony and the other fundamentals which are given as part of the regular training of every student of a musical instrument? Does he investigate still further, and see for himself that the student has actually sought, and is receiving, such instruction from a thoroughly trained teacher of piano or harmony, who understands the peculiar need along these lines of the voice student and who is prepared to cooperate with the voice teacher?

Has the voice teacher arranged to have his students attend recitals by artists recognized as great exponents of beautiful diction and consummate musicianship, whose rendition of even the simplest song will reveal to the student the immense degree of care that must be taken with every word, that it may have its proper effect in bringing to the listener a picture?

Has the voice teacher made a conscientious effort to teach the students that his technique is only a means to an end—an important means, it is true, but, still, only a vehicle, so that the music which he sings will arise from a picture in his own soul, a picture which the composer has endeavored to portray for the singer and listener by means of the notes on the staff and printed directions on the page, woven around the picture in his own soul created by the words of the poet?

If the teacher of voice has certain pupils who he thinks are especially fitted for church singing, and if he expects the choir directors of the community to give them positions, the teacher should take steps to give these pupils special training to fit them for these positions. He should organize classes for them, teaching the necessity of sinking their own personalities as soloists in the general harmonic effect of the whole. He should teach the student to listen to the movement of the other three parts around his

own, observing the points where one or another part should be especially prominent, and the broad sweep of the underlying intent of the composer. This ensemble work should be a part of the regular course of study, not a novelty worked up just for the yearly recital.

The student should be prepared for his work in the church with a full understanding of the dignity of the part of the service of worship for which he is especially responsible. He should be made to realize that in his particular sphere he is as truly leading the worship of the congregation as the minister who stands at the altar. The possession of this sensibility on the part of the singer is apparent even in the selection of clothing which is worn in the choir loft, and the behavior of the singer during the service. There is no reason why a choir singer should feel called upon to rival Solomon in all his glory, but the color scheme which may be evolved by an enthusiastic soprano, aided and abetted by a contralto with a frank affection for brilliant reds and blues, each bent on heightening her girlish charms by all the aids of the spectrum and the lowly silkworm, is at times well-nigh overpowering to a mere man, though, I will say, in fairness to the ladies, that the appearance of a male singer clad in a green sports outfit at a morning service has not escaped my fascinated gaze. A word of advice along this line from voice teachers sending their students as applicants for positions would go a long way toward saving directors some embarrassment in selecting words to call the attention of the offenders tactfully to the lack of harmony between their raiment and the dignity of the service in which they are about to engage.

It would seem unnecessary at first thought to be obliged to speak of reverence of behavior by the singer in the service, but, unfortunately, experience does not justify the dismissal of the subject with that conclusion. How many directors have had the painful duty of reprimanding their singers for laughing, whispering and otherwise creating a disturbance during worship? What could be more embarrassing or unnecessary for a director than to have to take four or more adult people to task for something which could be reasonably expected only from a small child grown weary of the length of a service and trying to amuse itself until the conclusion? Such behavior is a direct result of an absence of a proper realization on the part of the singer of the sacredness of his work and of gross disrespect to both congregation and speaker. Singers should not come to the choir loft to be taught these principles of decorum. Many of these lapses are, of course, due to a lack of personal fineness of perception on the part of the individual singer, a lack of the reverence which everyone should have for the sanctuary, but the writer cannot help but believe that the teacher, by presenting these matters as a routine to every student entering church work, could do much to prevent such a situation. If the teacher is able to retain the confidence of the student through years of association in the ability of the teacher to train a voice, then such a student undoubtedly would receive with respect the advice which the teacher might impart with regard to proper dress, deportment and kindred points of choral technique which go so far to make the really satisfactory and valuable choir singer.

Has the singer any right to expect the director to teach him his part of the routine of church music in private, without recompensing him for the time spent, any more than he has the right to expect extra weight from the grocer or free attendance from a physician? Has he any right to demand continued repetition of a section of a composition by the organist and three other singers simply to teach him his part, when he has made no effort to attain the necessary musicianship so that he can read his part correctly as far as the pitch of the tones and the rhythm are concerned?

To the writer all of these questions should be passed on back to the voice

[Continued on page 38.]

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NEEDS OF CHURCH SINGER

(Continued from page 36)

teacher who assumed the responsibility for preparing the pupil for public appearance as a church singer, and who may have recommended him for the particular position under discussion. It seems only just that a teacher who has assumed such responsibility should send the student to the choir loft with some slight idea, at least, of the duties he is assuming. The teacher who sends a student to apply for a position with merely the ability to sing a few memorized solos, but utterly unable to read at sight a simple anthem or hymn-tune, corresponding in relative difficulty to second or third grade work in public school subjects, has failed miserably in his duty as a teacher, first to the student, and secondly to the public at large, whose patronage and support he desires.

This matter of co-operation between the voice teacher and the choir director thus seems to resolve into the proposition that the teacher, if he expects the director to employ his students, should see that they have adequate education in the fundamental requirements of reading, rhythm, harmony, musical terms and the literary value of the text which they sing, as well as flexible voices of pleasing quality and a knowledge of vocal technique. The teacher should imbue the students, either in private or, better still, at the class ensemble lesson, with an understanding of the seriousness and dignity of the work to which they aspire, not merely as a source of income, but as a real part of the worship of God.

The director should bring to the choir loft a deep sense of his own responsibility in directing these students as they lead the congregation in worship and as he, out of his wider experience, opens up to them new beauties of the great musical thoughts of past and living masters of composition. He should have a carefully laid out plan of work, so that the anthems may be given out for study several weeks before they are to be performed, that the singer may better sense the musical and literary content. The director should have a sympathetic understanding of the problems, perplexities and limitations of the young singer, however earnest and thoughtful that singer may be. He should have a deep love for his art, coupled with high proficiency in it, so that he may select the works of the masters for reverent rendition and intelligently lead his singers on to greater things and open to them new vistas of musical experience and possibility.

LARGEST OF REED ORGANS

Claim Made for New Instrument of 1,490 Reeds at Minneapolis.

What is said to be the largest reed organ in the world has been completed at Minneapolis and has been named the "Belcanto" organ by its builder, Erick Peterson. Mr. Peterson constructed the instrument entirely with his own hands and without assistance. It has two manuals and pedals and a total of twenty-six and one-half sets of reeds, totaling 1,490. The number of drawstops is sixty. Clarence Erickson, who has sent The Diapason a description of this unique organ, describes its tone as beautiful and distinctive in quality, while the volume is immense. An initial recital on the instrument was played by Mr. Erickson April 5 at the First Swedish Baptist Church, where it is installed.

Memorial at New Haven Dedicated.

A three-manual organ, built by the Hall Organ Company, was formally presented to Plymouth Church at New Haven, Conn., on Palm Sunday. This instrument, which has thirty-six speaking stops and 1,984 pipes, as well as a set of twenty chimes, was placed in the church in memory of Charles Addison Ferry, Rosella Elmira Briggs Ferry and Edna Louise Ferry by Emily and Pettit and Ruth Margaret Ferry. Mrs. Lenna M. Booth, organist and director at this church, played at the dedication service and will give a recital on the new organ on the afternoon of May 9.

Books for Organists

By WILLIAM LESTER

"The Heritage of Music," essays collected and edited by Hubert J. Foss; published by the Oxford University Press, London.

Mr. Foss, instead of writing a history of music—and thus limiting himself to one man's viewpoint—chose rather to collect under one cover a series of short essays, each one dealing with one of the world figures in the evolution of music and each one written by a recognized authority upon the specific subject chosen. While it is true that in the one-man book we get estimates colored by the varied prejudices and partialities of an individual, in this volume we get perhaps a too rosy-colored estimate of the positive results achieved and little of the negative side of the picture. It is somewhat a case in which a club of partisans ride their own hobby-horses to their own good pleasure and with no balance to their fervid appraisals. As a history of music the book would have serious defects. As an intensely stimulating projection of some great personalities among the supreme composers it has great value.

A conception of the scope of the book may be gained from its table of contents. The article on Palestrina is a masterly essay by that authority, Richard R. Terry. J. S. Bach receives fine treatment at the hands of W. G. Whittaker; Henry Purcell is heroically treated by Gustav Holst; Haydn and Mozart are equably examined by W. J. Turner and Thomas F. Dunhill. Of special value and interest is the monograph on Schubert by Donald Francis Tovey. Herbert Thompson treats of Beethoven in a scholarly manner and Schumann and Brahms are likewise served by J. A. Fuller-Maitland and Cecil Gray, respectively. One of the best essays is that dealing with Wagner, an exposition in the line style of Richard Capell. The trenchant pen of M. D. Calvocoressi deals with Glinka and the Russian school and French music from Franck to Ravel. Truly a catholic list! And in the main each subject receives fair treatment. The only criticism is that, because of the scheme of assembly, no comparative appraisal is possible. However, this is probably beside the mark, since the volume was not intended for use as a history to rival Stanford and Forsyth and such productions. Certainly it is intensely stimulating, of splendid literary value and a mine of information.

"The Organization and Training of Parish Choirs," by Francis T. Kennard; published by Musical Opinion, London.

This pamphlet of some ninety pages is one of the series issued under the collective heading of "Handbooks of Church Music," under the general supervision of Francis Burgess. As might be expected, it is written from the viewpoint of the Anglican service needs, and takes up in profuse detail the peculiar aspects of that field, emphasizing the training of boy voices and the musical investiture of the service. Much of the matter presented has little to do with our problems here—such matters as legal apprenticeships, points relating to the tenures of rectors, article aspirants, etc., have little interest for us. But there is much in the way of suggested vocal exercises, sight-reading and ear-training suggestions and other practical items of wisdom which will make this booklet a welcome addition to the organists' library.

"The Gentle Art of Singing," by Sir Henry J. Wood; published by the Oxford University Press, London.

This large folio volume represents the first book of this great musician's encyclopedic work on the vocal art. Three additional volumes are to be released later. Certainly it is the most detailed and the most inclusive work of its kind this reviewer has ever seen. The author presents few compliments to the voice-teaching profession. He speaks right out in meeting and announces what a lot of us know to our

sorrow—that the proportion of quacks in this profession is woefully large. His preface will draw blood, I am certain. As a matter of fact, no matter how much any of us may quibble over detail statements or question minor emphasis, it must be admitted that any student or teacher who will digest these pregnant and somewhat heavy pages will come out better than he went in. Such a work, the result of a most active life as conductor, pianist, composer, organist, teacher, accompanist and general all-around musician, is worthy of serious study and consideration.

Handbook of the Collection of Musical Instruments in the United States National Museum, Washington, D. C., by Frances Densmore; Government Printing Office.

This government booklet is handsomely illustrated with interesting cuts of many different instruments collected from all parts of the world. The valuable and significant text is from the pen of an authority on aboriginal lore.

DALLAS ORDER TO SKINNER

First Presbyterian Church Makes Purchase of Three-Manual.

The First Presbyterian Church at Dallas, Tex., is to have a three-manual organ, the contract for the construction of which has been awarded to the Skinner Organ Company. Dallas organists are looking forward with interest to the installation of this instrument.

Following is the ensemble of stops:

GREAT ORGAN.
Bourdon (Ped. Ext.), 16 ft., 17 pipes.
Diapason, 8 ft., 61 pipes.
Clavichord, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Swell Rohr Flute, 8 ft., 73 notes.
Swell Flute Celeste, 8 ft., 73 notes.
Swell Flute, 4 ft., 73 notes.
Swell Cornopean, 8 ft., 73 notes.
French Horn (in Swell), 8 ft., 73 pipes.
SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohr Flute, 8 ft., 73 pipes.

Lilian Carpenter

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CONCERT ORGANIST

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Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Contra Oboe, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes (electric action, played from Great), 20 tubes.

CHOIR ORGAN.

Chimney Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp and Celesta, 61 bars.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Major Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Lieblich (Swell), 16 ft., 32 notes.
Contra Oboe (Swell), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Chimes (Swell).

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New York Activities

News of the Organists and Their Work
in the Metropolis

By RALPH A. HARRIS

New York, April 24.—The most stupendous choral production of the present season was the "St. Matthew Passion," given in Carnegie Hall April 5 and Saturday afternoon, April 7, by the Detroit Symphony Choir of 400 voices, with the Detroit Symphony Orchestra under the direction of Ossip Gabrilowitsch. The chorales were sung from the first balcony by the Madrigal and Orpheus Clubs of Detroit. The soprano obligato was sung by the boys of St. Thomas' choir of New York, at the rear of the stage.

The entire work (as much as was presented) was inspired and inspiring. We never before heard such exquisite dramatic expression, either from chorus or soloists. The unusual feature was the subtle whispering effects, in choruses, suggesting the murmuring of a mob, many of them marked fortissimo in the score, but far more effective in the presentation of Mr. Gabrilowitsch. Both performances were sold out far in advance and certainly this production was an outstanding event of the season.

Dr. David McK. Williams and his choir of fifty mixed voices gave the Bach "St. Matthew Passion" April 4 at St. Bartholomew's. The chorales were sung by the choir of the Cathedral of St. John the Divine, a choir famous for its exquisite pianissimo effects, from the north transept balcony. The soprano obligato in the first chorus was sung by the boys of St. Thomas' Church, under the direction of Dr. T. Tertius Noble. The entire program was magnificent, all choruses being beautifully balanced. The organ accompaniments were played by Dr. Williams, most artistically. Not that we like to use superlatives to the extent of making this article read like a criticism in a country newspaper, but sincerely, your correspondent considers Dr. Williams' accompanying the feature of a truly magnificent program. The church was packed and hundreds were turned away.

Lynnwood Farnam was the attraction at the fourth recital of the Bach Cantata Club, given in St. Thomas' Church on the evening of April 11. His program featured several chorale preludes, the Prelude and Fugue in F minor, the Prelude and Fugue in A major, the First Trio-Sonata and the Passacaglia. The next and last recital for this season will be on May 2, when the B Minor Mass will be given in full.

On three successive Sundays in Lent Mrs. Bruce Keator presented at St. Andrew's Church Gounod's "Gallia," Moore's "Darkest Hour" and Macfarlane's "Message from the Cross." She is doing a great deal of recital and oratorio work at the Sunday evening service and drawing large congregations.

WELTE GIVES OUT ITS PLANS

New Corporation Starts Out with an Extensive Program.

The Welte-Mignon Corporation, which was incorporated March 27, under the laws of Delaware, has purchased all the assets of the Welte Company, Inc., and took possession of the properties, which include the factory in New York. There is a floor space of approximately 250,000 square feet, and every part of the organ will be made in the factory, even to the engraving of the tablets. The studios which the decorators are now finishing will be located at 665 Fifth avenue, New York. The installation of a three-manual demonstrating organ is nearing completion in the organ salon, which will include everything desired by the modern organist. At the organization meeting the following officers were elected: W. E. Fletcher, president; Robert T. Lytle, vice-president; W. F.

Webster, treasurer, and W. J. Webster, chairman of the board of directors.

Regarding the policies of the new corporation President W. E. Fletcher stated:

"The Welte-Mignon Corporation will be adequately financed for a considerably increased volume of business. A program of sales expansion will be put into effect immediately. No effort or expense will be spared in maintaining and enhancing, where possible, the high quality of Welte-Mignon instruments, which will include every known type of pipe organ demanded in the fields of church, theater and residence organs.

"The factory force at the Welte plant will be under the guidance of Albert Witham as general superintendent of the organ division. Richard O. Whitelegg, who received his early training with Henry Willis, will be in complete charge of voicing.

"Henry Burkhard, who has been with the Welte Company for sixteen years, will continue in the recording of great organists and pianists. M. E. Roy Burnham, who has been connected with Welte for eighteen years, will continue as director of the residence organ division. Mr. Burnham is an accomplished musician and a graduate of the Cincinnati Conservatory of Music.

"In the appointment of George J. Bohlen as general sales manager of the organ division, the Welte-Mignon Corporation has secured the services of a sales executive who has been actively engaged in the music industry for the past thirty-seven years, and is thoroughly familiar with all its branches, as he has specialized in the organ field the last twenty-two years."

Organ Factory for Terre Haute.

According to accounts in the newspapers of Terre Haute, Ind., that city is making efforts to acquire an organ factory as one of its industries. It is set forth that the Terre Haute Foundation, the Chamber of Commerce, the Merchants' Association and the Terre Haute Real Estate Board are busy securing subscriptions for the stock of the Louisville Pipe Organ Company, which is to move to Terre Haute if \$10,000 of the common stock of the company can be subscribed. The Merchants' Association agreed to underwrite half of this amount, while the Terre Haute Foundation has agreed to subscribe to \$10,000 worth of the preferred stock of the company if the \$10,000 common stock is subscribed. The Terre Haute Industrial District Company, which owns the old site of the Standard Wheel Works, where the new industry will be located, has agreed to spend \$4,000 in the remodeling of one of the structures at that location for occupancy by the Louisville company.

Farnam Pupils' Festival.

Lynnwood Farnam's annual pupils' festival will be held at the Church of the Holy Communion, Sixth avenue and Twentieth street, New York, May 21, 22, 23 and 24, each recital to begin at 1 o'clock. The following organists will take part: Burnett Andrews, Ruth Barrett, Robert Cato, Winslow Cheney, H. W. Hawke, Alexander McCurdy, Jr., Olga Mendoza, Howard Ralston, Carl Weinrich and Ernest F. White. Messrs. Cato, McCurdy, Ralston and Weinrich are members of Mr. Farnam's organ class at the Curtis Institute of Music, Philadelphia, and these will also join in giving an invitation recital there on Saturday, May 19.

Ender Opens Baltimore Organs.

Edmund Sereno Ender gives the opening recitals on the new organs in St. Mark's Episcopal and First English Lutheran Churches, Baltimore, on April 22 and May 11 respectively. St. Mark's organ was built by Lewis & Hitchcock and the Lutheran Church has a large Möller. The specifications for both organs were drawn up by Mr. Ender. The recital programs will include the following numbers: Overture to "Mignon," Thomas; Festival Prelude on "Ein' Feste Burg," Faulkes; Prelude and Fugue in E minor, Bach; "Liebestod" ("Tristan and Isolde"), Wagner, and several short pieces by Kinder, Saint-Saens and Beethoven.

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Catholic Church Music

By ARTHUR C. BECKER

An article of mine appearing in the March issue of The Diapason, concerning the greater use of the organ as a solo instrument in the church, has elicited much favorable comment, judging from the many letters received. I have been requested to give a list of numbers suitable to the ability of the average organist.

This is a hard task as there are so many good things published that one never gets around to playing. Another thing to take into consideration is the size and type of the organ, as some numbers are almost unplayable on a small, old-fashioned instrument.

Assuming that the organ is fairly modern and adequate to modest demands made upon it, I will give a list of numbers made up of two divisions, those of a more quiet preludial character and those of a postludial nature, more appropriate for the close of a service.

Among the first-mentioned are the following:

Serenade, Mark Andrews.
Nocturne, Stanley Avery.
Arioso in A, J. S. Bach.
Chorale Prelude, "Adorn Thyself, O Fond Soul," Bach.
Solemn Prelude, Barnes.
Andante, Homer Bartlett.
"Benedictus," I. Barton.
"On the Lake of Galilee," I. Barton.
Cantilena, Op. 42, Rene L. Becker.
Communion, Op. 80, Rene L. Becker.
Andante from Sonata, Op. 28, Beethoven (Dudley Buck).
"Vision," Rudolph Bibi.
"Sunset Meditation," Richard K. Biggs.
"Au Couvent," Nocturne and Reverie, Borodin.
"Echo Bells" (Chimes), John H. Brewer.
"Invocation" and "Reverie Religieuse," George A. Burdett.
"Priere," Victor Ceuppens.
Andantino, D flat, Charles A. Chauvet.
"Canzone della Sera," E. d'Evy.
Cantilena, "Priere" in D, Rhapsodie on a Theme for Pentecost and Solemn Prelude, William Faulkes.
Cantabile, Franck.
Prelude in D flat, Glazounoff.
"Elegie," Goss Custard.
Cantilena in A, Grison.
Berceuse and Prayer, Pastorale from First Sonata and Elevation in A flat, Gullmant.
Largo, Handel.
"Ave Maria," Henselt.
Prelude in C, Hollins.
Berceuse in G flat, Iljinsky.
"Veni Creator," Georges Jacob.
"Legende," Harry B. Jepson.
Idyll, Ralph Kinder.
"Chant de Bonheur," Lemare.
"Ave Maria," by Arkadelt, Liszt.
"Evening Bells and Cradle Song," Will C. Macfarlane.
"Invocation," Mailly.
"Song of Sorrow," Gordon Balch Nevin.
Solemn Prelude from "Gloria Domini," T. Tertius Noble.
Six Preludes, Heinrich Pfitzner.
"Vision," Rheinberger.
Prelude in D, J. H. Rogers.
Madrigale, Simonetti.
Berceuse, Spinney.
"The Star of the Shepherds," N. Stcherbacheff.
"At Twilight," Charles A. Stebbins.
"In Summer," Charles A. Stebbins.
Communion, de la Tombelle.
Twelve Preludial Voluntaries, Ferris Tozer.
Andante Cantabile, Fourth Symphony, Widor.
"The Question and the Answer," Wolstenholme.
Prelude—Pastorale, Pietro A. Yon.
Elegie, Youferoff.

The following are suitable for the conclusion of the service:

Toccata in D, Rene L. Becker.
Prelude and Fugue, Alberto Bimboni.
"Cortege de Fete," George A. Burdett.
Festive Postlude, Clifford Demarest.
Allegro Risoluto, d'Evy.
"Marche Heroique," Dubois.
Grand Chorus, Faulkes.
Toccata in F, Faulkes.
"Grand Choeur Dialogue," Gigout.
"Jerusalem Coelestis," Gounod.
"Marche Religieuse," Gounod.
"Grand Choeur" in D, Gullmant.
Verseto and Amen on "Iste Confessor," Gullmant.
"Marche Pittoresque," E. R. Kroeger.
"Epilogue" in E flat, Russell King Miller.
"Grand Choeur," Eugene Lacroix.
Postlude in E flat, Orlando Mansfield.
Risoluto, Op. 68, No. 4, Horatio Parker.
Sortie, Renaud.
Grand Finale, Renaud.

Processional March, J. H. Rogers.
Sortie, Guy Ropartz.
"Te Deum Laudamus," C. V. Stanford.
Postlude in F, Stern.
"Hosanna," Paul Wachs.
"Peece Heroique," William Y. Webbe.

Aside from the foregoing list there are any number of excellent collections of organ music which in most cases will meet every requirement of the organist.

Unless otherwise stated, the following contain numbers appropriate for both prelude and postlude:

Harker's Organ Collection, two volumes.
"The Modern Organist," Harry Rowe Shelley.

Preludes, Offertories and Postludes, H. R. Shelley.

Thirty-two Short Offertories, Charles N. Boyd.

Twelve Preludial Voluntaries, F. Tozer.
"The Church Organist," two volumes, Charles H. Morse.

Some very interesting music has been received by this department recently, the outstanding composition being a "Mass of Praise" (Missa Laudis) for four-part male choir, by Martin Dumler, published by Fischer. In every new mass from the pen of Mr. Dumler (and many have been written) new beauties are to be found, and this, to my mind, is the best work he has done. He has a thorough grasp of the scientific side of writing and, with all his technical equipment, a gift for real melody. The organ part of this mass is of special interest, in most instances carrying on its own melodic line, adding a gorgeous background to the vocal score. To my mind the Sanctus is the best part, being forceful in character and containing a stunning fugato. A well-trained choir is necessary for the proper rendition of this mass.

"Missa Nativitatis, Beatae Mariae Virginis," by Mary E. Downey, published by Fischer, is another worthwhile composition. Miss Downey treats the liturgical text in a dignified, scholarly manner, and her knowledge of effective choral writing is profound. Two most interesting fugatos conclude the Gloria and Credo and work up to a great climax. To choirmasters looking for beautiful solo passages in masses this work is especially recommended, as it contains many lovely solo parts.

"The Little Catholic's Choral," by the Rt. Rev. Msgr. James B. Curry, published by McLaughlin & Reilly Company, contains some beautiful hymns in praise of God, for Christmas, Sorrows of Christ Our Lord, Easter, Ascension, Blessed Sacrament, Sacred Heart, Our Blessed Mother, Benediction, etc. It bears the imprimatur of John Cardinal Farley, Archbishop of New York. On a flyleaf of the book the author writes: "The following hymns are the result of work done during the leisure moments of my priestly ministry. For twenty-five years my school children have been singing these hymns in which I have endeavored to teach my little ones the truths of their holy faith and to bring them nearer to Christ and His blessed Mother."

"O Sacrum Convivium," by Richard Farrant (d. 1580), is published by McLaughlin & Reilly. This is an effective a cappella number in simple style and merits the attention of choir leaders looking for real liturgical motets.

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Programs of Current Organ Recitals

Alice Knox Fergusson, Dallas, Tex.—Miss Fergusson has given a series of recitals in Christ Episcopal Church, of which she is organist and choir director, with the assistance of her choir and soloists from other Dallas churches. Her organ programs were as follows:

Feb. 29—"Grand Choeur," Salome; Allegretto, de Boeck; "Suite Miniature," Rogers; "Loch Lomond," arranged by Lemare; "Burlasca e Melodia," Baldwin; Reverie, Dickinson; March in D, Guilmant.

March 6—Persian Suite, Stoughton; Largo, Handel; Concert Caprice, Kreisler; "Love Song," Nevin; Offertoire, Wely; "Indian Legend," Miller; "Marche Russe," Schminke.

March 13—Marriage Mass, Dubois; Andante Religioso, Thome; Canzonetta, Halsey; "The Evening Star," Wagner; Warren; Serenade, Michell; "The Thirsh," Kinder; "Ave Maria," Bach-Gounod; "The Brook," Boisdore; Serenade, Pierre; "March of the Toys," Schminke.

March 20—"Pilgrims' Chorus," Wagner-Liszt; Berceuse, Delbruck; "The Swan," Saint-Saens; Serenade, Schubert; Magnificat, Claussmann; "Gesu Bambino," Yon; "O Man, Bewail Thy Sins," Bach; "War March of the Priests," Mendelssohn.

March 27—"Song of Joy," Stebbins; "Will o' the Wisp," Nevin; "Song of Sorrow," Nevin; Rustic March, Boex; Largo, Dvorak; Reverie, Faulkes; "Scenes from Marionette Life," Stone.

Julian R. Williams, Sewickley, Pa.—In the last of the series of Lenten recitals at St. Stephen's Church, played by Mr. Williams, organist of the church, on March 27, the program was as follows: Prelude and Fugue in G, Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Cortege et Litanie," Dupre; "Elves," Bonnet; "Angelus," Karg-Elert; Allegro Risoluto from Second Symphony, Vienne; "Echo" and "The Primitive Organ," Yon; "Finlandia," Sibelius.

Lester W. Groom, F. A. G. O., Chicago.—Mr. Groom, assisted by his choir at the Church of the Ascension, gave a recital April 13 on the new Möller organ installed early in the year. His selections included: Coronation March, Meyerbeer; Three Minuets in G, Beethoven; in D (Orchestral Suite), Bach, and in G, Paderewski; "Prayer and Cadenza Song," Moline; "Chinoiserie," Swinn; Old Easter Melody and Variations, West; Fugue in D minor, Tschalkowsky; Adagio, "Moonlight" Sonata, Beethoven; Canon in B minor, Schumann; Allegro in E (Flute Sonata), Bach; Allegro Moderato, Unfinished Symphony, Schubert; Dance (Rustic Wedding Symphony), Goldmark; "Silver Clouds," Nevin; Scherzo, Festival Suite, Reiff; Romance in D flat, Sibelius; Finale, First Symphony, Vienne.

Sheldon Foote, Mus. B., F. A. G. O., Milwaukee, Wis.—Mr. Foote gave the last of his hours of organ music for the season at St. Mark's Episcopal Church Sunday afternoon, April 1. His selections for the occasion were as follows: Suite in D, Arthur Foote; "The Bells of St. Anne de Beaupre," Russell; "Bridal Wreath," Sheldon Foote; Chorale Preludes, "Stracathro" and "St. Kilda," Noble; "In Springtime" and "Jubilate," Kinder.

William C. Carl, New York City.—Dr. Carl broadcast an organ recital from Aeolian Hall, New York, station WJZ, Sunday evening, April 22, playing the following program from 7 to 7:30: Allegro from the Tenth Organ Concerto (with cadenzas by Guilmant), Handel; "Soeur Monique," Couperin; Prelude and Fugue in B flat, Bach; Spring Song, Borowski; March from the "Ariane" Symphony, Guilmant.

Reginald W. Martin, Mus. B., Sweet Briar, Va.—Mr. Martin has given the following programs in recitals at Sweet Briar College:

April 16—Allegro con Spirito (Third Sonata), Borowski; Chorale Prelude on "Dundee," Noble; "Choral Symphonique," Diggle; "Fantasie Symphonique," Cole; Retrocessional on "Coronation," Burdett. March 26—Original compositions by Reginald Martin: Sonata in B minor (Maestoso con moto, Fugue and Toccata); Reverie; Lullaby; Festal Postlude.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—Recent programs at the University of Minnesota were:

March 27—"St. Ann's" Fugue, Bach; Melody in E, Rachmaninoff-Lemare; Spring Song, Macfarlane; Gothic Suite, Boellmann; "Dreams," Stoughton; "Soeur Monique," Couperin-Farnam; Chorale in A minor, Cesar Franck; Minuet in G, Beethoven; "Marche Pontificale," Lemmens.

April 3—Passacaglia, Bach; Andante Cantabile (Fourth Symphony), Widor; "Spring," Hyde; Spring Song, Mendels-

sohn; Chorale Prelude, "O Sacred Head," Bach; Sonata in C minor (No. 2), Mendelssohn; Prelude to "Parsifal," Wagner; "Will o' the Wisp," Nevin; March from "Tannhäuser," Wagner-Fricker.

April 10—Prelude in G, Bach; "Christus Resurrexit," Ravanello; Londonderry Air, arranged by Lemare; Easter Offertoire ("O Filii et Filiae"), Batiste; "To Spring," Grieg-Lemare; "In the Morning," ("Peer Gynt" Suite), Grieg-Fricker; "Easter Morning on Mount Rubidoux," Gaul; "On Wings of Song," Mendelssohn-Fairclough; "Song of Happiness" (MSS.), Fairclough; "Hallelujah Chorus" ("Messiah"), Handel.

April 17—"Morceau de Concert," Guilmant; Serenade, Mark Andrews; "Minuet a l'Antico," Seeboeck-Fairclough; Symphony 2 (third and sixth movements), Widor; "April," Gaul; "Majesty of the Deep," Hamer; Andante from Fifth Symphony, Beethoven-Koch; "Eventide," Fairclough; "Variations de Concert," Bonnet.

April 24—"Marche de Fete," Claussmann; "Chant du Bonheur," Lemare; Gavotte, Martini; Three Preludes, Chopin; Concerto in F (No. 4), Handel; "Ase's Death" and "Anitra's Dance," ("Peer Gynt" Suite), Grieg; Suite, Tales from "Arabian Nights" ("Aladdin" and "Ali Babi and the Forty Thieves"), Stoughton; "Evensong," Johnston; Festal Toccata, Fletcher.

M. Ida Ermold, Mus. B., F. A. G. O., Baltimore, Md.—Miss Ermold gave a recital at the Garrett Park Methodist Church March 6, assisted by the choir of the church. Her selections included: Sonata in Style of Handel, Wolstenholme; Gothic Suite, Boellmann; Prelude and Fugue in E minor, Bach; Andante in G, Ermold; Arabesque, Debussy; "Marche Pontificale," from Symphony 1, Widor.

In a recital March 19 at Grace and St. Peter's Church, Miss Ermold, who is organist at the Mount Vernon Methodist Church, played this program: "Sonata de Camera," Handel; Rhapsody, No. 1, Howells; Cradle Song, Parker; Cantabile in B major, Franck; "Petite Overture" from First Suite, Ermold; Prelude on "O Man, Bewail Thy Sin," Bach; Sarabande, Prelude on "Rejoice, O My Soul" and Toccata-Prelude on "Lord Jesus Christ, Turn Thou to Us," Karg-Elert.

John H. Duddy, Jr., Norristown, Pa.—Mr. Duddy gave the sixth recital of the season under the auspices of the American Organ Players' Club at the First Presbyterian Church of Norristown April 19. His program was as follows: Prelude, Fugue and Chaconne, Buxtehude; "Evening Idyll" and "Over the Prairie," Cyril Scott; Overture, C sharp minor, Bernard Johnson; Meditation and Toccata, d'Ervy; Pastorale, Widor; "Festivity," Jenkins.

Carl Weinrich, F. A. G. O., Morristown, N. J.—Mr. Weinrich gave a series of Lenten recitals at the Church of the Redeemer, at which he played the following:

Feb. 25—Gothic Suite, Boellmann; Meditation, Massenet; Chorale in E major, Franck; Serenade, Schubert; Intermezzo, Callaerts; "Fiat Lux," Dubois.

March 3—"A Rose Breaks into Bloom," Brahms; Allegro Vivace and Finale, First Symphony, Vienne; "Evening Bells," Macfarlane; Prelude in C sharp minor, Rachmaninoff; Pastorale, Franck.

March 10—Chorale in A minor, Franck; "Sunrise," Jacob; Adagio, "Moonlight" Sonata, Beethoven; Fugue in A minor, Bach; "The Angelus," Massenet; Toccata on "Ave Maris Stella," Dupre.

March 17—"Meditation a St. Clotilde," James; "Marche Russe," Schminke; "The Reed-Grown Waters," Karg-Elert; Allegro, Symphony 2, Vienne.

March 24—"Pilgrims' Chorus," Wagner; Allegro Vivace from Sixth Sonata, Bach; Prelude to "Lohengrin," Wagner; Toccata on a Gregorian Theme, Barnes; Prelude and Fugue in B major, Dupre.

March 31—"Cortege et Litanie," Dupre; Adagio, Symphony 1, Vienne; "Caprice Viennois," Kreisler; Prelude and Fugue in G minor, Dupre; "Elegie," Massenet; Allegro Vivace, Sonata 5, Bach; "Marche Religieuse," Guilmant.

G. Calvin Ringenberg, Peoria, Ill.—In his Sunday afternoon recitals at St. Paul's Church Mr. Ringenberg gave a Guilmant program on Feb. 12, a Mendelssohn program Feb. 19, a Saint-Saens program Feb. 26 and a Tschalkowsky program March 4. Other recent programs have been as follows:

March 11—Wagner program: "Pilgrims' Chorus," "Tannhäuser," "Dreams," Tristan and Isolde; "Bridal Chorus," "Lohengrin"; "Liebestod," "Tristan and Isolde"; "Walter's Prize Song," "Meistersinger"; March, "Tannhäuser."

March 18—Wider program: "Prelude Circulare," Second Symphony; Andante Cantabile, Fourth Symphony; Chorale, Sixth Symphony; Adagio, Fifth Symphony; Toccata, Fifth Symphony.

March 25—Prelude and Fugue in C,

Bach; "The Virgin's Prayer," Massenet; Third Sonata in C minor, Guilmant; Melody in D flat, Faulkes.

Everett V. Spawn, New York City.—Mr. Spawn played the following numbers in a recital at St. Paul's Lutheran Church, Johnstown, N. Y., April 24, John W. Barr, tenor, assisting: Prelude and Fugue in E minor, Bach; "Romance sans Paroles," Bonnet; Third Sonata (Prelude), Guilmant; "Song of the Basket Weaver," Russell; "Vox Angelica" and "Indian War Dance," Spawn; Hallelujah Chorus ("Messiah"), Handel.

Lillian Arkell Rixford, Cincinnati, Ohio.—Mrs. Rixford has finished a series of twelve interesting Thursday noon recitals at the Old First Presbyterian Church and her varied programs attracted growing audiences from week to week. One program was devoted to American works and another to Russian composers. Her offerings included the following:

March 23—First Movement from Third Sonata, Guilmant; Evening Song, Baisstow; Fountain Reverie, Fletcher; Caprice in G minor, Crackel.

March 15—Largo, Handel; Three Movements from Suite in F, Corelli; Rondo Capriccio (study in accents), Lemare; Festal March in E, Faulkes.

Parvin Titus, Cincinnati, Ohio.—In the Wednesday and Friday noon Lenten recitals at Christ Church Mr. Titus played these programs:

March 14—Allegro, Symphony 6, Widor; Chorale Preludes, "Jesu, My Chief Treasure," and "O Man, Bemoan Thy Grievous Sin," Bach; Sketch in D flat, Schumann; Finale in B flat, Franck.

March 16—Allegro, Sonata in A minor, Rheinberger; Chorale Prelude, "O God, Thou Righteous God," Karg-Elert; Pastorale, Bach; Symphony 1, Vienne.

March 21—"Vision," Rheinberger; Second Meditation, Guilmant; Canon in B minor, Schumann; "The Swan," Saint-Saens; Chorale in A minor, Franck.

March 23—Largo, "New World" Symphony, Dvorak; Allegro, Trio-Sonata 1, Bach; Good Friday Music, from "Parsifal," Wagner; "Marche Religieuse," Guilmant.

March 28—Sonata (Grave; Adagio), in C minor, Mendelssohn; Prelude, "The Blessed Damosel," Debussy; "In a Boat," Debussy; "Vendanges," Jacob; Evensong, Schumann; "Fiat Lux," Dubois.

March 30—Allegro, Symphony 1, Maquaire; Pastorale, E. S. Barnes; Intermezzo, Symphony 6, Widor; Adagio, Sonata 5, Guilmant; Fugue in E flat, "St. Ann's," Bach.

April 4—Allegro, Sonata in G, Elgar; Chorale Preludes: "Hark, a Voice Saith, All Are Mortal," Bach, and "O Sacred Head, Now Wounded," Brahms; Intermezzo in E, Brahms; "Chant Pastoral," Dubois; "Benedictus," Reger.

Carleton H. Bullis, A. A. G. O., Cleveland, Ohio.—Mr. Bullis gave a recital at St. Paul's Episcopal Church, Canton, Ohio, at the invitation of Ralph E. Clewell, the organist and director, playing this program as part of a vespers musical service: Prelude, Dethier; "Chant Poetique," Diggle; Pastorale, Clewell; Allegro Symphonique, Bullis; "Idyll," Bullis; Berceuse, Hollins; Finale (from Symphony 1), Vienne.

Francis E. Aulbach, Chicago.—Mr. Aulbach, organist and choirmaster of the Church of the Epiphany, gave the ninth recital in his series at that church Sunday evening, April 15, playing the following program: "Grande Offertoire" No. 2, "St. Cecelia," Batiste; Andante Cantabile, Fifth Symphony, Tschalkowsky; Sextet from "Lucia" (flute duet with organ), Donzetti; Toccata in D minor, Bach; Bourree, Third Cello Suite, Bach; "Vision," Rheinberger; Toccata, de Mercaux; "Larboard Watch" (flute duet with organ), Williams; "Tales from Arabian Nights," Stoughton; Toccata, Fifth Symphony, Widor.

Adolph Steuterman, Memphis, Tenn.—Mr. Steuterman's program at Calvary Episcopal Church the afternoon of March 25 was as follows: Prelude to "Die Meistersinger," Wagner; "Canzone Amorosa" and "Gondolieri," Ethelbert Nevin; Largo, from Sonata 2, and Prelude and Fugue in D minor, Bach; "A Young Girl in the Wind," Charles H. Marsh; "The Magic Harp," Meale; "Variations de Concert," Bonnet; "Dreams," Stoughton; "Marche Heroique," Saint-Saens.

Frederic B. Stiven, Urbana, Ill.—Professor Stiven gave a program of works of Camille Saint-Saens at the University of Illinois Sunday afternoon recital March 25. His selections included: Prelude and Fugue in B major; "The Swan"; Fantaisie, Op. 101; Allegretto, from "Sept Improvisations"; Allegro Scherzando, from Concerto for Piano and Orchestra; "Benediction Nuptiale."

J. Herbert Springer, Hanover, Pa.—In the dedicatory recital on the three-

manual Möller organ at the Memorial Lutheran Church of Harrisburg March 12 Mr. Springer played these compositions: Three Chorale Preludes—"A Mighty Fortress Is Our God," "O Sacred Head now Wounded" and "O Man, Bemoan Thy Fearful Sin," Bach; Larghetto, Wesley; Suite in F, Corelli; Chorale in A minor, Franck; "Sunset and Evening Bells," Federlein; Toccata, from Gothic Suite, Boellmann.

In a Lenten recital at St. Matthew's Lutheran Church, Hanover, March 15 he played: Prelude in D major, Bach; Chorale Prelude, "Ich ruf zu Dir, Herr Jesu Christ," Bach; Largo, from Concerto for Two Violins, Bach; Suite in F, Corelli; "Colloquy with the Swallows," from "Scenes from the Life of St. Francis," Bossi; "Ave Maria," Bossi; "Gethsemane," Mallinger.

William G. Schenk, Detroit, Mich.—Mr. Schenk, a member of the faculty of the Detroit Conservatory of Music, gave the dedicatory recital at the Tabernacle Baptist Church of Detroit April 9, playing the following program: Fugue in G minor (the lesser), Bach; Fugue in G minor (the greater), Bach; "Ave Maria," Reger; "Dreams," Wagner; "From the South," Gillette; "Deep River," arranged by Gillette; "Pilgrims' Chorus," Wagner; Passacaglia, Middelsschulte.

Arthur Davis, Memphis, Tenn.—In his recital at St. Mary's Episcopal Cathedral on the evening of April 1 Mr. Davis played: "Giosannah," Wachs; "To Spring," Grieg; "Evening Chimes," Wheelodon; "The Palms," Faure; Good Friday Spell, from "Parsifal," Wagner; "The Curfew," Horsman; "The March to Calvary," from "The Redemption," Gounod.

Leo Sowerby, Chicago.—In his recital at St. James' Episcopal Church April 26 Mr. Sowerby presented this program: Chaconne, Buxtehude; "Chant Pastoral," Dubois; "Grande Piece Symphonique," Franck; "Song of the Basket Weaver," Russell; Three Preludes Founded on Welsh Hymn-tunes, Vaughan Williams; Madrigal, Sowerby; Joyous March, Sowerby.

Eric DeLamar's solo cantata for bass and organ, "Bless Jehovah," was given by Mr. Sowerby and John Macdonald, bass.

Andrew Baird, A. A. G. O., Poughkeepsie, N. Y.—In a recital at the Reformed Church in March Mr. Baird played: "Marche Pittoresque," Kroeger; Pastorale, Dubois; "Ariel," Bonnet; Prelude to "Parsifal," Wagner; Fugue in G minor (the greater), Bach; American Indian Fantasie, Skilton; "A Cloister Scene," Mason; Minuet from "L'Arlesienne," Bizet; "Fanfare d'Orgue," Shelley.

George W. Grant, Roanoke, Va.—In a recital at the Raleigh Court M. E. Church March 24 Mr. Grant was assisted by Mrs. Grant, soprano. His organ selections included: March, from Suite for Organ, Rogers; "Twilight," Lemare; "Danse Arabe," Tschalkowsky; Prelude in C sharp minor, Rachmaninoff; "Tanglewood Tales" (Suite), Stoughton; "From the Land of the Sky-Blue Water," Cadman; Evensong, Johnston; Grand March from "Aida," Verdi.

Miss Lucile Ross, Salem, Ore.—Miss Ross, instructor of music at Willamette University and organist of the First Presbyterian Church of Salem, gave a recital on the organ in the home of James A. Bamford at Portland, Ore., on the evening of March 20. Her program was as follows: Allegro Appassionato (Sonata, Op. 80), Guilmant; Symphony 4 (Andante, cantabile and Scherzo), Widor; "Swing Low, Sweet Chariot," Diton; Londonderry Air, Coleman; "An Eastern Idyll," Stoughton; Andante Pastorale, Alexis; "Chant de Mal," Jongen; Cantabile, Jongen; "Suite Gothique," "Menuet Gothique" and Chorale, Boellmann.

Miss Belle Andriessen, New Brighton, Pa.—At special services Palm Sunday, Holy Week and Easter Miss Andriessen played the following selections in Trinity Lutheran Church: "Paeques Fleuries," Mally; "Distant Chimes," Shackley; "Ave Maria," Browne; "Sea of Galilee" and "Mount Hermon," Shure; "Procession to Calvary," Stainer; Chorale Prelude, "Sei Gegrisset," Bach; "In Paradisum," Dubois; "Resurrection Morn," Johnston; Hallelujah Chorus, Handel; Trios, violin, piano and organ; Arietta Graziosa, Norden, and Reverie, Dickinson.

Alfred E. Doering, Meirose Park, Ill.—Mr. Doering, assisted by the mixed chorus of St. Paul's Lutheran Church, gave a recital on the three-manual Reuter organ in that church on the evening of March 25, playing these works: Lenten Prelude, Battishill; "Prayer," Loret; Chorale Prelude, "Christ, the Life of all the Living," Bach; "Gethsemane," Mallinger; "O Sacred Head, now Wounded," Bach; Good Friday Spell, Vrethblad; and several oratorio selections arranged for the organ.

Programs of Current Organ Recitals

Chandler Goldthwaite, New York.—Mr. Goldthwaite was heard in a recital on the new organ at St. Mark's Church, Minneapolis, April 11, playing this program: Chorale No. 3 (A minor), Franck; Prelude, Clerambault; "Soeur Monique," Couperin; Intermezzo (Sixth Symphony), Widor; "Ave Maris Stella," Dupre; Prelude and "Liebestod," ("Tristan and Isolde"), Wagner; "Pantomime," Jepsen; "Sumare," Milhaud; Caprice, Goldthwaite; "Chinese Dance," Swinnen; Finale (First Symphony), Vierne.

Rollo Maitland, Philadelphia, Pa.—In addition to playing three hymns on each program Mr. Maitland has played the following on Sunday evenings in April from station WOO, Philadelphia:

April 1—"The Palms," Faure; "Marche Funebre," Guilmant; "Calvary," Rodney; "There Is a Green Hill," Gounod; Pastoral in E, Lemare; "At Sundown," Maitland; "The Magic Harp," Meale.

April 8—"Christus Resurrexit," Ravanello; Cantilene, Wheelton; Hallelujah Chorus, "Mount of Olives," Beethoven; Andante from Violin Concerto, Mendelssohn; Finale from First Sonata, Guilmant; Hallelujah Chorus, Handel.

April 15—Offertory, "St. Cecilia," No. 2, Batiste; "Dank," Grieg; Pastoral, Rheinberger; Canzonetta, Godard; "Grand Choeur" in C minor, Rogers; "Adoration," Borowski; First Arabesque, Debussy.

At the Mount Hermon School, Mount Hermon, Mass., Mr. Maitland played these numbers March 24: Concert Overture in C, Hollins; Fugue a la Gigue, Bach; Chorale, "O Sacred Head," Bach; "Sunshine," from Longwood Sketches, Swinnen; Largo, from "New World" Symphony, Dvorak; "Will-o'-the-Wisp," Nevins; "Marche Slav," Tschakowsky; "Yesterthoughts," Herbert; Intermezzo, Newmeyer; Improvisation.

On April 2 the following numbers were played at the Zeckwer-Hahn Philadelphia Musical Academy: Concert Overture, Hollins; Adagio in A minor, Bach; Fugue a la Gigue, Bach; Third Chorale, Franck; Intermezzo, Rogers; "Will-o'-the-Wisp," Nevins; Festival March, Hahn; Symphony (Improvisation), themes submitted by Leroy Bawden.

The following numbers were played at the Wakefield Presbyterian Church, Philadelphia, April 22, inaugurating the rebuilt Loveland organ: "Pilgrims' Chorus," Wagner; Improvisation showing resources of organ; Concert Overture in C, Hollins; Andante Cantabile from Fourth Symphony, Widor; Cantilene Pastoral, Guilmant; "Will-o'-the-Wisp," Nevins; "Finlandia," Sibellus.

Fred Faassen, Zion, Ill.—Mr. Faassen's programs at Shiloh Tabernacle in April included the following:

April 1—"Angelus," Massenet; "I Know that My Redeemer Liveth," Handel; "Angels' Serenade," Braga; "Processional to Calvary," Stainer; Ceremonial March, Harris; "Chorus of Angels," Clark.

April 4—"Marche Funebre et Chant Seraphique," Guilmant; "Processional to Calvary," Stainer; Selections from the Cantata "Lazarus," Kaull; "Easter Morning," Baumgartner; "Resurrection Morn," Johnston.

April 11—Spring Song, Mendelssohn; March in D major, Guilmant; Londonderry Air, Coleman; "Serenade at Sunset," Meale; "Finlandia," Sibellus; "Le Matin du Dimanche," Kuhe; "Northern Lights," Torjussen.

April 15—"Entree," Dubois; Communion in G, Batiste; "Marche de Fete," Claussmann; "Cathedral Shadows," Mason; "Finlandia," Sibellus; "Hymne a Sainte Cecile," Gounod.

Samuel A. Baldwin, New York City.—Among Professor Baldwin's programs Sunday and Wednesday afternoons at the College of the City of New York in April were the following ones:

April 4—Sonata in F minor, Mendelssohn; "Invocation," Elwyn Owen; Toccata and Fugue in D minor, Bach; "Forest Idyll," MacDowell; "Beatitude," Bossi; "Marche Funebre et Chant Seraphique," Guilmant; "Oh, the Lifting Springtime," Stebbins; Good Friday Music from "Parsifal," Wagner.

April 15—"Prelude Heroique," Franck; Largo, Handel; Fugue in G minor, Bach; Valse, "Nightfall," Barcarolle and Rondo Capriccio (from "Melodie Sketches"), Lemare; Epic Ode, Bellairs; "The Swan," Saint-Saens; Fifth Symphony, Widor.

April 18—"Rex Gloriae," George Henry Day; "The Little Shepherd" and Menuet, Debussy; Toccata in F, Bach; "Apres un Reve," Faure; "Eurydice: A Fantasy," Chaffin; Prelude in C sharp minor, Rachmaninoff; Andante Cantabile in B flat, Tschakowsky; Sonata, "The Ninety-fourth Psalm," Reubke.

Margaret Whitney Dow, A. A. G. O., Tallahassee, Fla.—Miss Dow gave the following Wagner program at the auditorium of the Florida State College for Women Sunday afternoon, April 1, as-

sisted by Etta Robertson, soprano, and Mary Reeder, harpist: Prelude to "Lohengrin"; Good Friday Music, from "Parsifal"; "Walther's Prize Song," from "Die Meistersinger"; "Dreams"; Magic Fire Music, from "Die Walkure"; "Pilgrims' Chorus," "Elizabeth's Prayer," "To the Evening Star" and March and Chorus, from "Tannhauser."

W. Raymond Randall, Rhinebeck, N. Y.—Mr. Randall gave a series of interesting Lenten recitals on the large Skinner three-manual in the Church of the Messiah. Each of the recitals, given on Friday evenings, was interspersed with appropriate readings by the rector, the Rev. Gabriel Farrell, Jr. Among the organ programs were the following:

Feb. 24—Toccata and Fugue in D minor, Bach; "Romanze," Randall; Fountain Reverie, Fletcher; Fifth Symphony (complete), Widor.

March 2—Prelude in E minor, Dethier; "Clair de Lune," Karg-Elert; Passacaglia, Bach; Arioso in D, Bach; "Marche Funebre et Chant Seraphique," Guilmant; Grand Chorus in D, Guilmant.

March 16—First Symphony, Maquaire; Pastoral, Franck; Adagio from Second Sonata, Mendelssohn; Allegro from Fourth Sonata, Mendelssohn.

March 30—"Prelude Heroique," Franck; Larghetto, Wesley; Fugue in C major, Buxtehude; "Marche Religieuse," Guilmant; Little G Minor Fugue, Bach; "We All Believe in One God," Bach; "Pomp and Circumstance" March, Elgar.

April 6—Fourth Symphony, Widor; Prelude and Fugue in D major, Bach; Largo, Handel; Chorale Prelude on "St. Cross," Parry; Finale, First Symphony, Vierne.

Leon P. Beckwith, Guilford, Conn.—In a recital on the Augur memorial organ, built by the Hall Organ Company, in the First Congregational Church of Middletown, Conn., recently, Mr. Guilford played the following selections: Allegro from Sixth Symphony, Widor; Aria in D, Bach; Allegretto in A flat and Allegretto in E flat, Wolstenholme; Variations on an Ancient Christmas Carol, Dethier; "Prelude Heroique," Franck; "Harmonies of Evening," Karg-Elert; "Funeral March and Song of the Seraphs," Guilmant; Processional March from "John of Nepomuk," Stewart; "Song of India," Rimsky-Korsakoff; Cantilene, McKinley; "Thou Art the Rock," Mulet.

Arnold Dann, Asheville, N. C.—In his Sunday evening recitals at the Grove Park Inn Mr. Dann has played these programs among others:

March 4—Coronation March, from "Le Prophete," Meyerbeer; "A Vesper Prayer," Diggle; Caprice in G minor, Cracker; Adagio in E major, Bridge; Concert Overture in C minor, Hollins; Cavatina, Raff; Allegro Vivace from Symphony No. 1, Vierne; "Liebestraum," No. 3, Liszt; Symphonic Suite, "Scherazade," Rimsky-Korsakoff; "An Indian Love Song," Lileurance; Sketch in F minor, Schumann.

March 11—"Fantasia Dialogue," Boellmann; Romance in D flat, Lemare; Prelude to Act 3, "Lohengrin," Wagner; "Hymn of Seraphs," Guilmant; Spring Song, Hollins; "In Moonlight," Kinder; "Song of Triumph," Turner; "Salut d'Amour," Elgar; "Absent," Metcalf; A Southern Fantasy, Hawke.

March 25—Two Magnificats (No. 1 in F major, No. 2 in D minor), Lemaigre; "On Wings of Music," Mendelssohn-Faulkes; Andante con Moto, Boely; Evensong, Easthope Martin; Grand Fantasia, "The Storm," Lemmens; "The Question," Wolstenholme; Melody, Friml; Selection from "In a Persian Garden," Liza Lehmann; "To a Wild Rose," MacDowell; "Carillon-Sortie," Mulet.

Ernest L. Mehaffey, Columbus, Ohio.—Mr. Mehaffey, organist and director at the First Baptist Church, gave a recital at the First Lutheran Church of Wheeling, W. Va., April 12. His offerings were: Chorale in A minor, Franck; Reverie, Dethier; Minuet, Bach; "Marche Funebre et Chant Seraphique," Guilmant; "The Nightingale and the Rose," Saint-Saens; Fountain Reverie, Fletcher; "Silver Clouds," Nevins; "Evening Bells and Cradle Song," Macfarlane; Triumphant March, Hollins; "The Answer," Wolstenholme; Gavotte, Dethier; March from "Tannhauser," Wagner.

Carl Wiesemann, Dallas, Tex.—In the last of his Thursday noon Lenten recitals at St. Matthew's Cathedral, on March 29, Mr. Wiesemann played this Russian program: Prelude in C sharp minor, Rachmaninoff; Andante Cantabile, Tschakowsky; Melodie, Rachmaninoff; Prelude in G minor, Rachmaninoff; Berceuse, Iljinsky; "At the Convent," Borodin; Prelude, Karganoff; Cradle Song, Gretchaninoff; Serenade, Rachmaninoff; "Marche Slav," Tschakowsky.

In a dedicatory recital on the three-manual organ built by Henry Pilcher's Sons for the Polk Street Methodist

Church of Amarillo, Tex., Feb. 29 Mr. Wiesemann gave this program: Prelude in C sharp minor, Rachmaninoff; Caprice, Cracker; "Invocation," Chretien; Minuet, Beethoven; Offertoire in D minor, Batiste; "Song of Happiness," Lemare; Concert Caprice, Kreiser; Meditation, Massenet; "Marche Nocturne," MacMaster; Berceuse, Iljinsky; "Marche Slav," Tschakowsky.

Raymond C. Robinson, Boston, Mass.—Recent programs by Mr. Robinson Monday at noon in King's Chapel have been as follows:

March 26—Sonata 2, Mendelssohn; Pastoral, Jongen; Finale (Symphony 1), Maquaire; "Last Spring," Grieg; Chorale in A minor, Franck.

April 9—Phantasia Sonata, Rheinberger; Adagio, Bizet; "Alleluia," Dubois; "Clair de Lune," Karg-Elert; "Finlandia," Sibellus.

April 16—Prelude and Fugue in A minor, Bach; Andante (Symphony 7), Widor; Spring Song, Bonnet; Evensong, Andrews; "Divertissement," Vierne; "Carillon," DeLamarter; "Marche Triomphale" on "Nun Danket," Karg-Elert.

Warren D. Allen, Stanford University, Cal.—Music appropriate to Holy Week was played by Mr. Allen, the university organist, at his recitals early in April. The programs were as follows:

April 3—Chorale Prelude on "Rejoice, Ye Pure in Heart," Sowerby; Chorale Prelude on the Welsh Hymn "Rhosymedre," Vaughan Williams; Fantasia on "The King of Love My Shepherd Is," Wood; Chorale Prelude on "Martyrdom," Parry; Toccata on a Gregorian Theme, Edward S. Barnes.

April 5—Festival Prelude on "A Mighty Fortress Is Our God," Faulkes; Ricercare, Palestrina; "Toccata per l'Elevazione," Frescobaldi; "Hark, a Voice Saith, 'All Are Mortal,'" Lamb of God, Our Saviour; "O Sacred Head, Now Wounded" and "O Guiltless Lamb of God," Bach.

April 8—"The Glorious Day Doth Now Appear," Karg-Elert; Prelude to "Lohengrin," Wagner; "The Blessed Christ Is Risen Today" and "Christ Lay in Bonds of Death," Bach; "In Paradisum," Dubois; "Christus Resurrexit!" Ravanello;

Spring Song, Mendelssohn; Finale from First Symphony, Vierne.

In his recital March 11 Mr. Allen played an American program, as follows: Toccata in Gregorian Style (from Symphony, Op. 18), Edward Shippin Barnes; "La Zingara," from the Sonata "A Pageant," Henry Benjamin Jepsen; "Stately Procession," Eric DeLamarter; "Meditation at St. Clothilde," Philip James; "Sonata Tripartite," Gordon Balch Nevins.

Ernest Prang Stamm, St. Louis, Mo.—To mark music week Mr. Stamm gives a recital at the Second Presbyterian Church May 6, playing the following selections: Chorale, "In dulci Jubilo," Bach; Passacaglia, J. Kasper Kerl; Fourth Symphony (Three Movements), Vierne; Four Sketches, Stanley T. Reiff; "Epithalamium," H. Alexander Matthews; Caprice ("The Brook"), Gaston M. Dethier; "Consolation," E. Prang Stamm; Gavotte, Rameau-Stamm; Chime Solo, Sicilian Melody, Torregallo; "Pomp and Circumstance," Elgar.

Edna J. Mentzer, Lancaster, Pa.—Miss Mentzer gave a recital March 25 at the First Church of God and presented this program: Sonata in C minor, Guilmant; "To a Wild Rose," MacDowell; "Minuet Antique," Karganoff; Canzonetta, S. Marguerite Maitland; Londonderry Air, arranged by Coleman; Toccata in D, Kinder; "Eventide," Frysinger; Intermezzo, Callaerts; "A Desert Song," Sheppard; "Prayer," Ravanello; "Grand Choeur," Spence.

Barbara Carringer, Dallas, Tex.—Miss Barbara Carringer was presented in a graduation recital under the auspices of Baylor University at the First Baptist Church April 18. She played: Sonata in E minor, Rogers; "Prayer," Lemaigre; "Chant d'Amour," Gillette; Suite from Water Music, Handel-McKinley; "Sunset Meditation," Biggs; Cantabile, Franck; Allegretto, Wolstenholme; Festal Postlude, Schminke.

Ruth Frances Hope, Oklahoma City, Okla.—In a recital at the Scottish Rite Cathedral of Guthrie, Okla., April 12 Mrs. Hope presented this program: Passacaglia, Bach; "Legend," Higgs; Second Sonata, Bossi; "Sea Gardens," Cooke; Finale in B flat, Wolstenholme.

What Leading Organists Are Playing

FREDERIC T. EGNER, St. Catharines, Ont.

Edward C. Baird, Evening Song

Ralph L. Baldwin, Burlesca e Melodia

Felix Borowski, Third Sonata

Henry Coleman, Londonderry Air

Edward D'Every { Serenade (At Evening)

{ Nocturnette (Moonlight)

Roland Diggle, Starlight

Rudolf Friml { Romance in G

{ Twilight

{ Melodie in E

Cuthbert Harris, Finale in A Minor

Alfred Hollins, Cantilene in A flat

Sigfrid Karg-Elert, Op. 108 { Sunset

{ Starlight

{ Elegiac Poem

Edwin H. Lemare, Twilight Sketches

Edward MacDowell, 12 Transcriptions

J. H. Major, Intermezzo in E

H. V. Milligan, Prelude on a Traditional Melody

T. Tertius Noble, Prelude Solennel

P. Tschakowsky { Andante from Symphony Pathetique (Arr. by

{ F. N. Shackley)

{ Andante Cantabile from Symphony No. 5 (Arr. by F. N. Shackley)

W. Wolstenholme, Sonata No. 1 in F

FRANKLIN GLYNN, Memphis, Tenn.

Edward C. Baird, Evening Song

Marshall Bidwell, Evening Idyl

George A. Burdett, Retrocessional on "Coronation"

Rosseter G. Cole, Rhapsody

Henry M. Dunham, In Memoriam

Arthur Foote { Communion

{ Cantilena

{ Improvisation

Edwin H. Lemare, Aubade Op. 145

T. Tertius Noble { Choral Prelude on "Melcombe"

{ Choral Prelude on "Rockingham"

{ Fantasy on a Welsh Tune "Ton-y-Botel"

ARTHUR SCOTT BROCK, Atlantic City, N. J.

Arthur Davis, Shepherd's Morning Song

J. Lamont Galbraith, March in G

Cuthbert Harris { In Springtime

{ In the Forest (from Schmidt's Lyric Album)

E. S. Homer, Jubilate

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Programs of Current Organ Recitals

Daniel R. Philippi, St. Louis, Mo.—Mr. Philippi's Wednesday and Friday noon recitals at Christ Church Cathedral, broadcast from station KMOX, were marked by the following programs in April:

April 4—Toccata in D minor (The Dorian), Bach; Berceuse, Iljinsky; Spring Song, Hollins; Finale from Fifth Sonata, Gullmant.

April 11—Canzona in D minor, Bach; Nocturne in F minor, Chopin; Elizabethan Idyl, Noble; Humoreske, Dvorak; Toccata (Second Sonata), Grasse.

April 13—Prelude in A minor, Bach; Intermezzo, Mascagni; Cantilene, Grison; "Marche Triomphale," Noble.

April 18—Largo and Maestoso (First Sonata), Gullmant; Gavotte, Martini; Spring Song, Mendelssohn; "Marche Slav," Tschalkowsky.

April 20—Prelude in E flat major, Bach; Andante Cantabile (Fourth Symphony), Widor; Introduction and Finale, "Le Prophete" Chorale, Liszt.

April 25—Pastoral Sonata, Rheinberger; Scherzo, Macfarlane; Symphonie Poem, "Les Preludes," Liszt.

April 27—Prelude to the Third Act, "Lohengrin," Wagner; "Träumerei," Schumann; Breton Lullaby, Dupre; Intermezzo (Sixth Symphony), Widor; Hallelujah, "The Messiah," Handel.

This series of noonday recitals will be resumed Nov. 2.

Herbert D. Bruening, New York City.—Mr. Bruening, organist of St. Matthew's Lutheran Church, New York, gave a sacred recital at Immanuel Lutheran Church, Baltimore, Sunday evening, March 25, playing this program: Concert Overture in A, Maitland; "Vision," Rheinberger; Cantabile, Loret; Fugue in D minor (Violin Fugue), Bach; "Vom Himmel hoch," Pachelbel; "Herzliebster Jesu," Brahms; Organ Duet (Robert J. Theiss and Herbert D. Bruening); Fantasy on "A Mighty Fortress," Rudnick; Idylle, Reuter; Intermezzo, Reuter; "Choral Symphonique," Diggle; Finale from Six Pieces, Franck.

Norman Coke-Jephcott, F. R. C. O., F. A. G. O., Utica, N. Y.—In recent half-hour programs of organ music on the large four-manual Skinner organ in Grace Church, Mr. Coke-Jephcott has used these works:

March 27—Sonata 2, Mendelssohn; "Communion," Torres; Symphony 3 (Marcia), Widor.

April 3—Solemn March, Stanford; "In Summer," Stebbins; Spring Song, Hollins; "War March of the Priests," Mendelssohn.

April 5—Allegro (Symphony 2), Vienne; Chorale Prelude on "O Come and Mourn with Me Awhile," C. H. H. Parry; Intermezzo in D flat, Hollins; Fugue, "We All Believe in One God," Bach; "Funeral March and Hymn of Seraphs," Gullmant; Meditation, d'Evry; "Marche Pontificale," Widor.

Margaret Page Ingle, F. A. G. O., Baltimore, Md.—Miss Ingle, organist and director at the Memorial Episcopal Church, gave a series of recitals on Saturday afternoons in Lent on the large Casavant organ. The compositions played included these: Prelude and Fugue in A minor, Prelude and Fugue in F, Prelude in G major and "Sicilienne," Bach; "Romance sans Paroles," Reverie and Lullaby, Bonnet; "Suite Gothique," Boellmann; Intermezzo, Faulkes; Andantino in E major, Franck; Air, Gluck; Lullaby, Jarnefelt; "Repentance," Nicode; Intermezzo and Scherzoso (Pastoral Sonata), Rheinberger; Unfinished Symphony and Improvisation in A flat, Schubert; Canon in B minor, Schumann; Cantilena, Stebbins; Overture to "Parsifal," Wagner.

Hugh McAmis, F. A. G. O., San Antonio, Tex.—In his "hour of organ music" at the First Baptist Church Sunday afternoon, March 11, Mr. McAmis played these compositions: Prelude in B minor, Bach; Adagio Lamentoso, Bach; Chorale Prelude, "Christ Lay in Bonds of Death," Bach; "The Cuckoo," d'Aquin; "Piece Heroique," Franck; "Song in the Night," Hugh McAmis; Etude for the Pedals Alone, de Bricqueville; "Sea Nymphs" and "The Sirens," Stoughton; "Cortege," Debussy; Improvisations on Vesper Hymns.

Mr. McAmis played the following program at St. Paul's Methodist Church, Houston, Tex., March 20: Prelude in G major, Bach; Andante, Scherzo and Finale (Pedal cadenza by Hugh McAmis), Widor; Chorale in A minor, Franck; "Dreams," McAmis; "Chinoiserie," Swinnen; Andantino, Lemares; Toccata, Widor.

Warren H. Gehrken, Rochester, N. Y.—At his third recital on the new organ in St. Paul's Church, on the evening of March 22, Mr. Gehrken played as follows: Prelude and Fugue in D minor, Gehrken; Arioso in A, Bach; Allegro Moderato from Unfinished Symphony, Schubert; "Chanson Triste," Tschalkowsky; Good Friday Music from "Parsifal," Wagner; "In

Summer," Stebbins; "Piece Heroique," Cesar Franck; "Jagged Peaks in the Starlight," Clokey; Old Melodies, "Drink to Me Only with Thine Eyes," English, and "Deep River," Negro; Finale from "Sonata Romantica," Yon.

Carl F. Mueller, Montclair, N. J.—Mr. Mueller gave an all-English program at his vespers recital in the Central Presbyterian Church March 25 and his offerings included: "Trumpet Voluntary," Henry Purcell; "Giles Farnaby's Dream," Giles Farnaby; "The King's Hunt," John Bull; Spring Song, Alfred Hollins; Torch Dance from "Henry VIII," Edward German; Fountain Reverie, Percy E. Fletcher; Festival Toccata, Fletcher; "In a Monastery Garden" (by request), Albert W. Ketelby; "Pomp and Circumstance," Sir Edward Elgar.

Frederick E. Boothroyd, Colorado Springs, Colo.—In his Grace Church memorial organ recitals on the new Welte instrument Mr. Boothroyd has played the following programs among others:

March 29—Request program: "Finlandia," Sibelius; Largo from "New World" Symphony, Dvorak; March, Villabac.

March 27—Concert Overture in C minor, Hollins; Pastorale, Widor; "Romanza" and Finale from Concerto in D minor, Mozart (piano solo by Mrs. Thomas H. Powers; orchestral part on the organ by Mr. Boothroyd).

March 22—First movement, Sonata No. 1, Mendelssohn; "Harmonies du Soir," Karg-Elert; Scherzo, Hoffmann; "Liebestraum," No. 3, Liszt; March, Bach.

March 20—Melody in E major, Bachmanoff; Finale from "Symphony Pathétique," Tschalkowsky; Berceuse and Finale from "The Firebird," Stravinsky; "Reve Angelique," Rubinstein; "Kieff Processional," Moussourgsky.

These recitals are given at 5:30 p. m., and afford business men and others on their way home from work the opportunity to listen to short programs of excellent music.

H. G. Langlois, Toronto, Ont.—In a short recital after the evening service at All Saints' Church April 15 Mr. Langlois played these selections: Agitato, Rheinberger; Short Prelude and Fugue, H. G. Langlois; "Rondeau," Couperin; Adagio and Toccata, Widor.

Latham True, Palo Alto, Cal.—In his recital at the Castilleja School April 22 Dr. True gave a program of compositions by contemporary American composers of "moderately modernistic tendencies." The list follows: "By the Pool of Bethesda" ("Through Palestine"), R. Deane Shure; "Carillon" and Chorale Prelude on "Rejoice, Ye Pure in Heart," Leo Sowerby; "Song of the Basket Weaver" (St. Lawrence Sketches), Alexander Russell; "Woodland Idyll" and "Romance" (Symphonie Piece for Organ and Piano), Joseph W. Clokey. In the final number Dr. True was assisted by Miss E. Elizabeth Bates at the piano.

Hattie May Butterfield, Fort Smith, Ark.—Miss Butterfield gave a recital recently at the First Methodist Church South of Van Buren, Ark., and played the following selections: "Sursun Corda," Diggle; "Romance," Shelley; Toccata, Kinder; "The Tragedy of a Tin Soldier," Nevin; Midsummer Caprice, Johnston; "Evensong," Johnston; Allegro Pomposo, Galbraith.

In the third of a series of Lenten recitals at St. John's Episcopal Church, Fort Smith, on the afternoon of March 11 Miss Butterfield's program was as follows: Prelude and Fugue in G minor, Mendelssohn; "Marche Pontificale," Lemmens; "Soeur Monique," Couperin; Gavotte, Martini; Pastorale in F, Bach "The Swan," Saint-Saens; "Musical Snuff Box," Liadoff; Introduction to Third Act of "Lohengrin," Wagner; Londonderry Air, arranged by Coleman; Toccata, Dubois.

Walter F. Skeele, Los Angeles, Cal.—In a recent "hour of organ music" at the First Baptist Church Mr. Skeele, dean of the college of music at the University of California, played: Finale from Sonata in A minor, Faulkes; "Piece Heroique," Franck; "Nuptial Song," Friml; Oriental Sketch, No. 1, Bird; "At Sunset," Diggle; Prelude in G minor, Rachmaninoff; "Fire-side Sketches," Clokey; "Hymn of Glory," Yon.

Paula Postel, Indianola, Iowa.—At a meeting of the Iowa council, N. A. O., held in connection with the Iowa Music Teachers' Association session March 23 to 30 at Indianola, Miss Postel of Simpson Conservatory played the following numbers: Passacaglia and Fugue, Bach; Fantasia No. 3, Saint-Saens; "Marche Funebre et Chant Seraphique," Gullmant; Londonderry Air ("Farewell to Cucullain"), Coleman.

William C. Steere, Worcester, Mass.—Mr. Steere gave the half-hour Thursday noon recital at Wesley M. E. Church

April 5, playing these compositions: Russian March, Rebikoff; "At an Old Trysting Place," MacDowell; "Frasquita Serenade," Kreisler; "In Capulet's Garden," Steere; Improvisation on a Lenten Hymn; "Grand Choeur," Rousseau.

Arthur Leslie Jacobs, Worcester, Mass.—In his Thursday noon half-hour of organ music at Wesley Methodist Church Mr. Jacobs played this program March 29: "Funeral March and Seraphs' Chant," Gullmant; "Through the Valley of the Shadow," Thompson; "Pale Moon" (arranged by Slade), Logan; Pastorale (arranged by Milligan), Barmotine; A Familiar Hymn; "Minuetto," Gullmant.

Harry H. Loudonback, Winfield, Kan.—Professor Loudonback of Southwestern College gave a recital at the First Methodist Church of Pratt, Kan., recently in which he played: Chorale Prelude, "Dearest Jesus, We Are Here," Bach; Chorale Prelude on the tune "Dundee," T. Tertius Noble; Largo, Handel; Toccata and Fugue in D minor, Bach; Largo from "New World" Symphony, Dvorak; "The Lost Chord," Sullivan; "The Sand Man," Carver; "Will o' the Wisp," Nevin; "Dawn," Jenkins; "Suite Gothique," Boellmann; Vesper Hymn, Truette.

Ray Hastings, Los Angeles, Cal.—In a recital on the new Austin organ at the First Baptist Church of Exeter, Cal., March 21, Dr. Hastings gave this popular program: March, "Torchlight," Clark; "O Star of Eve," from "Tannhäuser," Wagner; Largo, Handel; Mexican Folk Song, "La Golondrina," Serradell; Serenade, "Love in Idleness," Macbeth; "Love's Greeting," Hastings; "Chorus of Welcome," Hastings; "Shepherd of Tender Youth," Early Christian Chant; Intermezzo, "A Dream," Creatore; March, "Commemoration," Petrall.

Claude L. Murphree, Gainesville, Fla.—In an Easter recital on the afternoon of April 1 at the University of Florida Mr. Murphree played: Festival Prelude on "A Mighty Fortress Is Our God," Faulkes; Chorale Prelude, "Our Father in Heaven," Bach; Preludio (in the form of a study), Ravanello; Sonata in D minor, No. 6, Mendelssohn; violin, harp and organ, "Ave Maria," Bach-Gounod; "In Nomine Domini" (from "Puritan Days"), MacDowell; "Prayer," Ravanello; Spring

Song, Mendelssohn; "Christus Resurrexit!" Ravanello.

Assisted by Dwight Bruce, pianist, the following program was presented April 15: Sonata in F minor, No. 1, Mendelssohn; "Massa's in the Cold, Cold Ground," Foster-Lemare; "Sketches of the City," Gordon Balch Nevin; Symphonie Piece for Organ and Piano, Joseph W. Clokey.

Wallace A. Van Lier, Mus. B., Lake Placid Club, N. Y.—The following are among Mr. Van Lier's recent Sunday afternoon programs at the Lake Placid Club Agora:

March 4—Largo from "New World" Symphony, Dvorak; "The Bells of Aberdovey," Stewart; "In Fairyland" ("March of the Gnomes"), Stoughton; Cantabile, Franck; "Messe de Mariage" ("Entree du Cortege"), Dubois; "Night," Jenkins; Sonata in C minor, Gullmant.

March 11—"Kamennoi Ostrow," Rubinstein; "Within a Chinese Garden," Stoughton; "Piece Heroique," Franck; "Starry Spaces" (new), Austin Dunn; Prelude to "Lohengrin," Wagner; "Liebestraum" (piano and organ), Liszt; Sonata in A minor, Faulkes.

March 25—International Fantasy, Rogers; "Romance," Rubinstein; Solemn Prelude from "Gloria Domini," Noble; Meditation, Sturges; "Ave Maria," from "Cathedral Windows," Karg-Elert; Viennese Refrain, arranged by Fulton; Toccata, Nevin.

C. Harold Einecke, Quincy, Ill.—At his "hour of organ music" in Salem Evangelical Church Sunday afternoon, March 25, Mr. Einecke played a program devoted to Lenten music and including a Schubert group as follows: "Gethsemane," Fry-singer; "Stabat Mater Dolorosa," Lemaigne; "Song of Consolation," Cole; "Easter Morning on Mount Rubidoux," Gaul; Gavotte, Gossec; Unfinished Symphony (part of first movement), "Moment Musical," "By the Sea," Serenade and "Marche Militaire," Schubert.

Edwin Hall Pierce, Annapolis, Md.—In a recital at St. Anne's Episcopal Church April 12 Mr. Pierce played: Gothic Suite, Boellmann; Andantino, Lemare; Melody in D, Gliere; "Wind in the Pine Trees," Clokey; Prelude and Fugue in B flat, Bach; Symphonie Scherzo, R. K. Miller.

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CHICAGO "PUMPERS" MEET

Former Blowers Celebrate Their Obsolescence at Dinner.

Veterans of a lost cause mourned their obsolescence with rejoicing on the evening of April 10 at the Atlantic Hotel in Chicago when the Guild of Former Pipe Organ Pumpers held a dinner and reunion. About forty men who pumped the organ in the days before the water or electric motor, and who thus laid the foundation for future usefulness in industry, gathered around the table and had several hours of informal good fellowship, accompanied by the singing of old hymns, to the accompaniment of a reed organ blown by hand. The agility displayed by those at the handle proved conclusively that while labor-saving machinery had robbed them of their jobs, they had not lost their technique. Chet Shafer, "grand diapason" of the order, a magazine writer whose article a few years ago in the Saturday Evening Post pointing out that not all famous men had earned their first money selling newspapers led to the formation of the guild, was in the chair. Beside him sat Benjamin F. Affleck, Chicago "grand quint," president of the Universal Portland Cement Company and recently elected president of the Union League Club of Chicago. At the right of Mr. Shafer was Julius Rosenwald, head of Sears, Roebuck & Co. and one of the leading men of the American business world. Reed G. Landis, world-war ace and son of the well-known arbiter of baseball, Judge Kenesaw M. Landis, was also at the speakers' table. A number of other men prominent in the business world were present, besides two confessed organists, two organ salesmen who concealed their business, and at least three publishers. Mr. Shafer explained the policies and principles of the guild, summarizing its history, and emphasized the fact that this is the only admittedly non-essential organization in existence. Mr. Affleck told of his experiences blowing the organ at Belleville, Ill., in his boyhood at 35 cents a week, which included two services and a rehearsal, and Mr. Rosenwald and a number of others made humorous allusions to their one-time valorous efforts in providing organ music in churches.

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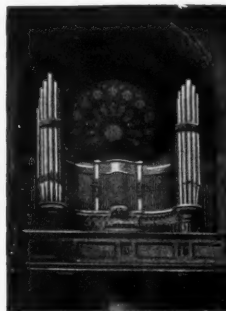
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The committee of another church worked along different lines. They preferred to ignore the references of the competing firms and to investigate, as one member said, "in our own way." The result of the investigation along their own lines was the placing of another large three-manual rebuilding contract with CLARK AND FENTON.

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AUSTIN FOR FLORIDA CHURCH

Three-Manual with Echo to Be Placed at First Baptist, Leesburg.

A three-manual Austin with an echo division has been ordered by the First Baptist Church of Leesburg, Fla. It is a small instrument with a great deal of variety, offering an interesting ensemble. The specifications follow:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Cello, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Harmonic Trumpet, 8 ft., 73 pipes.

SWELL ORGAN.

Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

*Dulciana, 8 ft., 73 notes.
*Cello, 8 ft., 73 notes.
*Melodia, 8 ft., 73 notes.
*Flute, 4 ft., 73 notes.
Clarinet, 8 ft., 73 pipes.

*Duplexed from Great.

ECHO ORGAN (Playable from Great and Choir).

Viole Aetheria, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Gedeckt, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

PEDAL ORGAN.

Open Diapason (Great extension), 16 ft., 12 pipes, 20 notes.
Bourdon (Swell extension), 16 ft., 12 pipes, 20 notes.
Flute (from Melodia), 8 ft., 32 notes.

Another Austin three-manual to be installed in the South is for the First Baptist Church of Oxford, N. C. The list of stops for this instrument is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.

SWELL ORGAN.

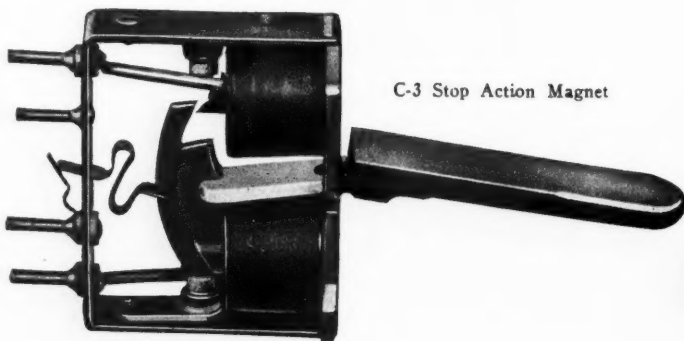
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Harp Celesta (prepared at console only).

CHOIR ORGAN.

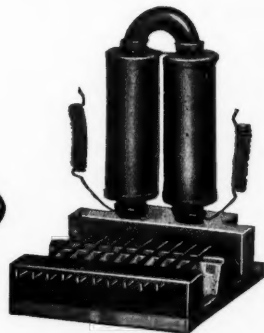
Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Chimes (prepared at console only).

PEDAL ORGAN.

Open Diapason, 16 ft., 12 pipes, 32 notes.
Bourdon (Swell), 16 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.



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**Scheme of Stops of Large Instrument
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To the Skinner Organ Company has been awarded the contract for a four-manual to be built for St. Paul's Episcopal Church at Winston-Salem, N. C. The order was received at the Boston factory in April. The scheme of stops for this organ is as follows:

GREAT ORGAN.

Bourdon (Pedal extension), 16 ft., 17 pipes.

First Diapason, 8 ft., 73 pipes.

Second Diapason, 8 ft., 73 pipes.

Waldflöte, 8 ft., 73 pipes.

Erzähler, 8 ft., 73 pipes.

Octave, 4 ft., 73 pipes.

Flute, 4 ft., 73 pipes.

Fifteenth, 2 ft., 73 pipes.

Trumpet, 8 ft., 73 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.

Diapason, 8 ft., 73 pipes.

Rohrflöte, 8 ft., 73 pipes.

Salicional, 8 ft., 73 pipes.

Voix Celeste, 8 ft., 73 pipes.

Flute Celeste, 2 rks., 8 ft., 134 pipes.

Echo Gamba, 8 ft., 73 pipes.

Octave, 4 ft., 73 pipes.

Flute Triangulaire, 4 ft., 73 pipes.

Piccolo, 2 ft., 61 pipes.

Chorus Mixture, 5 rks., 305 pipes.

Cornet, 5 rks., 305 pipes.

Waldhorn, 16 ft., 73 pipes.

Cornopean, 8 ft., 73 pipes.

Oboe, 8 ft., 73 pipes.

Vox Humana, 8 ft., 73 pipes.

Tremolo.

CHOIR ORGAN.

Gamba, 8 ft., 73 pipes.

Concert Flute, 8 ft., 73 pipes.

Dulciana, 8 ft., 73 pipes.

Flute, 4 ft., 73 pipes.

Nazard, 2½ ft., 61 pipes.

Clarinet, 8 ft., 61 pipes.

English Horn, 8 ft., 73 pipes.

Harp and Celesta, 61 bars.

Tremolo.

SOLO ORGAN.

Flauto Mirabilis, 8 ft., 73 pipes.

Gamba, 8 ft., 73 pipes.

Gamba Celeste, 8 ft., 73 pipes.

French Horn, 8 ft., 73 pipes.

Tuba, 8 ft., 73 pipes.

Tremolo.

PEDAL ORGAN.

Diapason (12 Resultant), 32 ft., 32 notes.

Contra Bass, 16 ft., 32 pipes.

Bourdon, 16 ft., 32 pipes.

Echo Lieblich (from Swell), 16 ft., 32 notes.

Octave, 8 ft., 12 pipes.

Gedeckt, 8 ft., 12 pipes.

Still Gedeckt (from Swell), 8 ft., 32 notes.

Trombone, 16 ft., 32 pipes.

Waldhorn, 16 ft., 32 pipes.

Tromba, 8 ft., 12 pipes.

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WASHINGTON CHURCH BUYS BIG FOUR-MANUAL

SCHEME OF SKINNER ORGAN

St. John's Episcopal Is the Latest Purchaser of a Large Instrument for Its Edifice at the National Capital.

St. John's Episcopal Church at Washington, D. C., is the latest purchaser of a large instrument at the national capital. Following is the ensemble of stops of the four-manual for this church by the Skinner Organ Company:

GREAT ORGAN.
Bourdon (Pedal extension), 16 ft., 17 pipes.
Diapason, 8 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Waldflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Tromba, 8 ft., 61 pipes.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Celeste, 2 rks., 8 ft., 134 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Mixture, 5 rks., 305 pipes.
Waldhorn, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.
Dulciana, 16 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Gemshorn, 4 ft., 61 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tierce, 1-3/5 ft., 61 pipes.
Septieme, 1-1/7 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Harp, 8 ft., and Celesta, 4 ft., 61 bars.

SOLO ORGAN.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Orchestral Flute, 8 ft., 73 pipes.
French Horn, 8 ft., 61 pipes.
English Horn, 8 ft., 61 pipes.
Tuba, 8 ft., 73 pipes.
Chimes (action only), 25 tubes.

PEDAL ORGAN.
Diapason, 12 resultant, 32 ft., 32 notes.
Major Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.

Echo Lieblich (Swell), 16 ft., 32 notes.
Dulciana (Choir), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Flute, 4 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Waldhorn (Swell), 16 ft., 32 notes.
Tromba (Swell), 8 ft., 32 notes.

Dr. Brewer Ends Long Service.
The Apollo Club of Brooklyn will celebrate its fiftieth anniversary May 1 and it is interesting to note that John Hyatt Brewer, Mus. D., veteran New York organist, has been conductor of the club since 1903. The anniversary program will be broadcast by station WJZ from 8:30 to 10:30 New York daylight saving time. Dr. Brewer joined the Apollo Club as a singing member in 1877. Later he was made accompanist and twenty-five years ago he succeeded Dudley Buck as conductor. At the close of the present season Dr. Brewer will retire from these duties, but he will remain active as organist of the Lafayette Avenue Presbyterian Church, Brooklyn.

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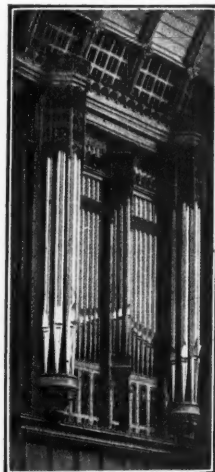
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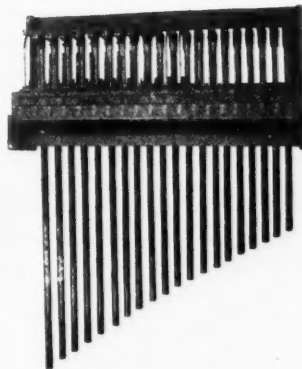
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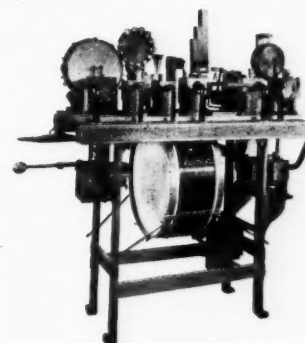
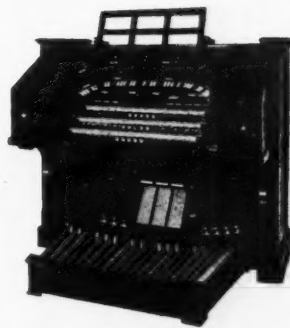
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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., April 21.—As announced in an earlier issue of *The Diapason*, the proposed "concert of sacred music" under the auspices of the Copley Square Studio of Music was given with unexpectedly great success in the auditorium of the Boston City Club, Monday evening, March 26. The chorus numbered above fifty voices and the accompaniments for the choral works and vocal selections were played by a full symphony orchestra of non-professional performers. At the last moment George Sawyer Dunham of Brockton, for many years conductor of the People's Choral Union, volunteered as "guest" conductor for the soloists and chorus. The instrumental selections were conducted by S. H. Lovewell, who, with a few able assistants, had made possible the concert, having organized chorus and orchestra and directed all rehearsals. The choral numbers were sung with thrilling effect and included "The Souls of the Righteous," Foster; Magnificat and Nunc Dimittis in F, Federlein; "Inflammatus," Rossini, and "Glory, Honor, Praise and Power," Mozart, with incidental solos by Miss Herceia Bliss, Mrs. Street, Mrs. Kenefick, Mr. Gammons and Mr. Watts. The evening's program was prefaced by "Adoration" (orchestra), "A New Heaven and a New Earth" (bass solo and chorus), and "To the Lord Our God" (tenor solo) from Gaul's "The Holy City," the first four selections being commemorative of the Rev. Mr. Kimball, late rector of the Church of the Epiphany, Dorchester. The Foster work was especially orchestrated for this occasion. The Federlein canticles were also orchestrated for this concert with permission of the composer and the instrumental settings brought much praise on the part of some of Boston's best-known musicians.

The Harmonic Ladies' Quartet, a comparatively new organization under the direction of Mrs. Kenefick, was requisitioned for two numbers, and these gave pleasure. Outstanding features of the program were the remarkably fine harp solos of Miss Artiss de Volt, the organ playing of John Hermann Loud in the third movement of Rheinberger's G minor Concerto and the orchestra's performance of the first movement of the C major Symphony, No. 7, by Haydn.

This concert demonstrated afresh that in a day of restlessness, and under almost impossible conditions, one or more determined individuals can organize a good chorus and a fine orchestra for public performance without financial distress. The audience on this occasion was large and enthusiastic. At this writing plans are being made for a second concert late in the fall, or early winter, with George E. Whiting's "Dream Pictures" and Clough-Leigher's "Song of Thanksgiving" as the major choral works, and Weber's "Jubel" overture, Humperdinck's prelude to "Hänsel and Gretel," Hoffmann's "Vision" and MacDowell's "In October" as orchestral numbers. An organ concerto is also contemplated.

A few weeks ago Elmer Wilson, long identified with the directorship of the music in the First Baptist Church (Gov. Fuller's church), Malden, resigned. Some fifty or sixty organists stood ready for the position. But a committee of the church attended a service in Reading and invited Albion Metcalf to give an organ recital in Malden that afternoon. The result was obvious. Mr. Metcalf entered the Malden position the Sunday after Easter. Since Mr. Metcalf's return from Paris his career in Reading has been closely observed. He has had the faculty of building up a remarkable volunteer choir for the rendering of oratorios and cantatas. His opportunities for doing the unusual will be greatly increased in Malden.

The already famous carillon in the tower of St. Stephen's Church, Co-

hasset, is being enlarged by eight additional bells, the lowest of the four new deep-pitched bells weighing five tons, and the four new high-pitched bells weighing about twelve pounds apiece. The new bells will give a chromatic scale of fifty-one notes, complete except for a single low semitone. This coming summer M. Kamel Lefevre, carillonneur of the Park Avenue Baptist Church, New York, will be the guest performer. Other programs will be played by Edward Gammons, organist and choirmaster of the church. Meantime the organ of the church is also being improved under the direction of Mr. Gammons.

William W. Chute of Belmont died the first week of April and was buried Saturday, April 7. He came to Massachusetts from South America and had long been prominent as an organist in Masonic circles.

There was a large congregation at the Leyden Congregational Church, Brookline, on the evening of Maundy Thursday to listen to music fitting the Holy Week solemnities under the direction of Mrs. Blanche T. Brock. Her organ solos were: "In Memoriam," Nevin, and "Lamentation," Guilmant. The quartet and choir sang "Sheep and Lambs," Mackinnon, "Into the Woods My Master Went," Nevin, and "Shadows Were Darkening," seventeenth century carol.

On the Easter program there was featured Charles D. Irwin's "A Song of Praise" as a postlude. Mr. Irwin is organist-emeritus of Leyden Church. A violinist, Gertrude Felber, assisted Mrs. Brock with the Easter music in compositions by Reger, Thome and Wieniawski. The following Sunday Mrs. Brock played Harvey Gaul's "Easter Morn on Mount Rubidoux" and Loret's "Alleluia." George B. Nevin's "The Walk to Emmaus" and Harvey Gaul's Normandy carol, "The Three Holy Women," were sung at this time.

On Palm Sunday evening, four Protestant churches of Newton united in services at Eliot Congregational Church. Rossini's "Stabat Mater" was given under the direction of "The Ministry of the Eliot Church"—in other words, by the chorus and quartet choir of the church, with Everett E. Truette as organist and choirmaster. On this day Mr. Truette rounded out thirty years of service at this church, and fittingly at the morning service played selections from his own compositions, these being: Intermezzo from Suite in G minor, "Grand Choeur" from the same suite, and "Angelus," an organ meditation. The church showed its appreciation by presenting Mr. Truette with a large pot of Easter lilies, and the choir placed a large basket of roses on the console at the evening service.

At Cushing Academy, Ashburnham, April 15, Hugh McAmis gave a successful organ program. April 19 he appeared at the Estey Company's studio in the Park Square Building as guest soloist for the Women Organ Players' Club and met with a royal reception, as evidenced by the Dutch doll salt and pepper shakers which he won as prizes at a musical game played after the recital. It is hard to realize in Boston, where fifty to one hundred persons make a fair-sized audience for an organ recital (with the exception of Mr. Zeuch's at First Church), that the average attendance at Mr. McAmis' Sunday recitals on the San Antonio municipal organ was upwards of 2,000. He is a typical American, born in Texas, a postgraduate of the Guilman Organ School, New York, won the Grand Prix d'Orgue at Fontainebleau in 1922 and

while in Paris in 1925-1926 was organist at St. Luke's Chapel. His teachers in Paris were Bonnet and Widor.

As the seasons roll by the churches of all denominations are having more elaborate services on Palm Sunday. This year "The Seven Last Words" by Dubois was sung at many of the largest Roman Catholic churches of Boston as well as in the Episcopal churches and others that are non-liturgical. Stainer's "Crucifixion" is waning in popularity. Many cantatas were given in Lent at the Friday night services of the Cathedral Church of St. Paul under the direction of Arthur M. Phelps. No attempt has been made by your correspondent to keep track of these matters because it would require endless tabulation and make monotonous the column of Boston notes. However, an interesting program of music of real worth was given by Harris S. Shaw at Grace Church, Salem, on the evening of Palm Sunday. His organ selections were from Wagner's "Parsifal," Gounod's "Redemption" was drawn upon for soprano solo and chorus numbers. And the great baritone solo from Dubois again was featured as the proper preparation for the events of Holy Week.

The Second Sunday after Easter (April 22) Thompson Stone returned to the Church of the Advent after several months' leave of absence. Since the first of the year Frederick Johnson has acted as organist and choirmaster. Mr. Stone conducted at Easter fine performances of Wolf-Ferrari's "New Life" and Hadley's "A New Heaven and a New Earth" with the Handel and Haydn Society and the Boston Symphony Orchestra.

Dedication in Buffalo Church.

Dedication of the two-manual Möller organ at St. James' Evangelical Church, Buffalo, N. Y., took place March 25, with Miss Erma Meyers, organist of the church, at the console. An elaborate musical program was a feature of the service. The same evening Maunders' "Olivet to Calvary" was sung by the choir of Pilgrim Evangelical Church, Buffalo, under the direction of Emil Keuchen, with Miss Meyers at the organ.

Robert A. Squire, who has been organist of the First Baptist Church at Meriden, Conn., for twelve years, has resigned. He is succeeded by Leslie B. Stevens, who has been organist of the Plantsville Congregational Church for three years.



By WILLIAM LESTER.

Spanish Serenade, for organ, by Ruth Bampton; published by Percy Ashdown, Boston.

The composer has taken a likable Spanish-Californian folk-tune and used it as the basis for a very attractive, well-written organ piece. It is simple, direct and refined, certain to please all who appreciate an obvious melodic line that is never obscured by any intruding interest, either contrapuntal or harmonic.

Intermezzo for Organ, by Ernest H. Sheppard; published by Theodore Presser Company.

An attractive tune set for soft solo stops against neutral string chords, preceded and followed by subsidiary thematic material. Quite easy to play and to listen to. Well-written music of modest aim, but marked by honest craftsmanship and musical taste.

"A Message to Mother," song by Carl Lamson; published by Oliver Ditson Company.

A song of no great inspiration, but immeasurably superior to most of the wishy-washy maudlin material dished up for Mother's Day. Compared with most of the trash I have had to play on such occasions this solo looms up as quite a creditable essay. Published in two keys. Yes, it is easy!

Responsive Service for Mother's Day, for Minister and Choir, by W. R. Voris; published by the Oliver Ditson Company.

A very creditable attempt to supply a work of dignity and value for the occasion noted. The music is simple, devotional and valid; the composer has avoided the temptation to be saccharine. A novelty which should be widely used as a protest against the banal trash too often used for such a service.

"A Mother's Glory," by Frank D. Loomis; published by Clayton F. Summy Company.

Another seasonal issue that can be highly recommended. Set for four-part chorus of mixed voices to an appealing text by the composer, it is an anthem that requires no apologies for its existence or its use.

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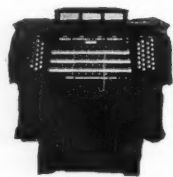
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In Los Angeles and Southern California

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., April 12.—An interesting concert was given at the First Baptist Church March 27 when the orchestra of the University of Southern California college of music gave a program featuring numbers for orchestra and organ. Alexander Stewart, the director, deserves credit for the splendid work done by these young people and for giving us an opportunity of hearing the organ and orchestra together. It is the first time in fourteen years that I have heard this combination in Los Angeles.

The program consisted of numbers by Gounod, Fibich, Haydn, Borowski, Vibbard and Coleridge-Taylor, while the big number was the "Fantasie Triomphale" by Dubois. This number was written expressly for the inauguration of the Chicago Auditorium and was first played by Clarence Eddy with orchestral accompaniment on Dec. 9, 1889. Personally I found nothing of deep interest in the work, but it was played splendidly and the organist, William Hartshorn, did his part flawlessly.

The Fine Arts Club of Pasadena gave its annual organ concert on March 19 in the First Presbyterian Church of Pasadena. It was a first-class program and the singing of All Saints' choir under the direction of P. Shaul Hallett was a revelation to many of those present. Dudley Warner Fitch played numbers by Bach and Ducoudray, and Clarence V. Mader numbers by Franck, Stoughton and Vierne.

The April meeting of the Guild was especially interesting. After a delicious dinner at the Darby Hotel the members adjourned to the college of music and listened to a fascinating lecture by Miss Julia Howell. Miss Howell kept us all interested until long past our

usual adjournment hour, and while a great deal of it was away over my poor head, I enjoyed it very much indeed. At the next meeting there will be the election of officers.

Albert Hay Malotte is giving a series of guest organ recitals in his attractive studio on Saturday evenings. These intimate gatherings are most interesting and it is a pity that more cannot hear them. On April 7 Ernest Douglas, F. A. G. O., was at the Wurlitzer organ and, as usual, gave a good account of himself.

Albert Tufts is continuing his radio recitals from the Elks' Temple. He plays twice a day, the first program being of a light nature, while the evening program contains music of greater interest to the organist.

Walter Poulton, who has been in charge of the organ department at Barker Brothers, has transferred his activities to the Wurlitzer Company, where he is now in charge of their large organ department.

Sibley G. Pease directed a fine performance of Stainer's "Crucifixion" at St. James' Church on Good Friday evening. The church was filled.

To those of you who have radios I commend the Saturday evening concerts given by James H. Shearer in the First Presbyterian Church of Pasadena from 8 to 9. Personally I have found these recitals of the greatest interest and enjoyment. Not only does the organ come over splendidly, but Mr. Shearer confines himself almost entirely to real organ music. The few transcriptions he does use sound as though they were played from well-made arrangements and not from a piano score. During the last month I have enjoyed hearing numbers by Widor, Salome, Lemare, Wolstenholme, Hollins, Stoughton, Bach, Vierne and a host of others.

I shall be away from Los Angeles during the next two months and if any of you have news of interest please see that it is sent directly to the editor.



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Chicago Society of Theater Organists

By ANITA DE MARS

The C. S. T. O. has displayed versatility in its ability to enjoy itself at the last two meetings. In February it decided against dignity and uplift, etc., and staged a "hard-times party" that was a riot. One could hardly recognize some of the vagabonds who are usually seen in dress clothes.

Romelle Fay was chairman of the entertainment committee and there wasn't a bet she overlooked. Margaret Skinkle had a fortune-teller's booth that was really good. Ed Meikel put on slides of an organist's nightmare and a community singing stunt and if we all got the response from our audiences that he got from his, we would be indispensable! Arthur Fay ran the miniature slide machine.

Our space is too limited to give all the entertainment in detail. Hal Hyatt was master of ceremonies. Hal, as everyone knows, is Verne Buck's hot clarinetist—some of his music was such that Joe Spring had to mop up the floor around the platform!

J. Gibbs Spring, Walter Martin and Zoe Winger put on a collision between a kiddie car and another serious (?) vehicle in commemoration of Zoe's recent attempt to break a few ribs in a taxi. Harry Zimmerman did several clever stunts, one with his sister in an impersonation of the "Williams Sisters."

Leonard Smith of the Avalon did his share of accompanying. Bettye Hill and Helen Snyder put on the "Dumkin Sisters, Stopsee and Leaver," with "gestures," Anita de Mars at the piano. Hattie Hoyt did some "cute" readings. Ramon Berry got in on it, being one of the "Munsing Trio." Their costumes were fur coats, straw hats and the long woolens. President de Mars made a "serious" address of thanks to Mr. Hyatt and presented him with a

beautiful floral offering of horsefeathers. That bouquet had everything hanging on it from soup to nuts. Dance music was provided by a machine lent to us by the Steger Piano Company.

In direct contrast was the March meeting, held in Kimball Hall. At the request of Miss de Mars, Henry Francis Parks took charge of the program, which was an excellent one.

Miss Charlotte Goodlet was the pianist of the evening, playing compositions of Rachmaninoff and Gabrilowitsch.

Schull Lipschutz was the "piece de resistance," to quote Mr. Parks. He played a contra-bass which was a revelation to many of us. There were many notables in our profession who had come especially to hear him. Naturally there was a large attendance of the Bass Players' Club. Mr. Lipschutz was accompanied by Miss Molly Greenfield. The closing number was by an artist pupil of Mr. Parks, Miss Charlotte Meister. She played the "Rhapsody in Blue" and Velasco's "Krazy Kat." Mr. Parks closed his program with a brief and sincere plea for the bettering of our music and the raising of our standards, individually and collectively.

William Ripley Dorr of the Wilshire Presbyterian Church, Los Angeles, who has suffered serious handicaps in his work as an organist as the result of arthritis affecting his right hand, is beginning to feel that this hand is hoodooed. About the middle of March he developed an infection in the little finger which became so serious that it landed him in the hospital and he was unable to play at his church for three weeks. He is well on the way to recovery now and was out in time for Easter.

George W. Barnes, for seven years choirmaster and organist of Grace Cathedral, Topeka, Kan., has tendered his resignation to the vestrymen of the church, asking that it take effect Sept. 1. Mr. Barnes will leave Topeka to become organist of St. Paul's Episcopal Church in Flint, Mich.

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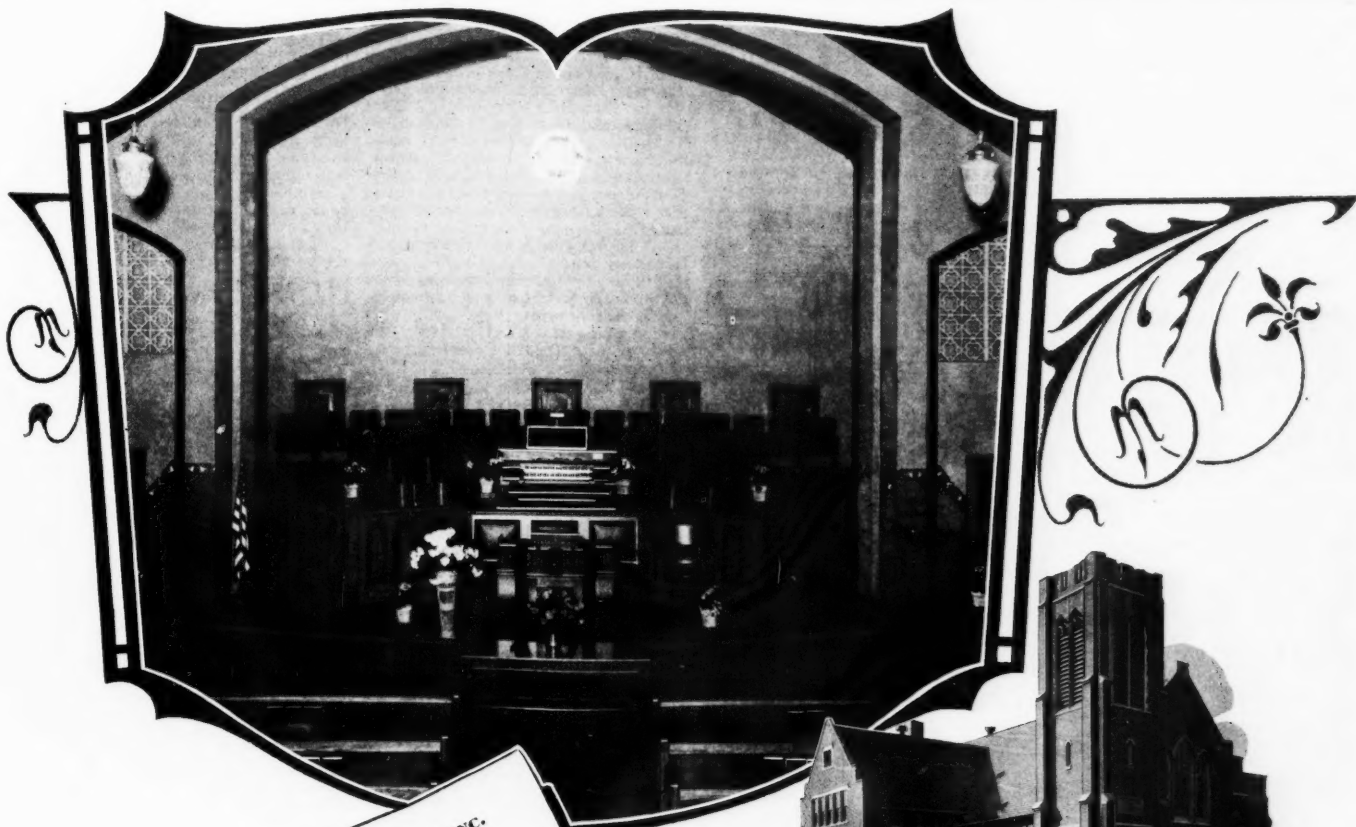
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January 25, 1928.

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I am very pleased.

Yours very truly,
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Who's Who Among American Organists

Alexander McCurdy.

This is an age of young men—a rather trite saying by this time, but exemplified frequently among organists. The day of child prodigies is pretty well past, but young men who have just attained their majority—and many who are not yet at that age—are making places for themselves at some of the largest consoles. In New York



ALEXANDER M'CURDY.

and Chicago are a number of brilliant examples of young men rising to the virtuoso plane and promising great things for the oncoming generation.

Alexander McCurdy is a prominent case of a young organist whose work has forced recognition. Born in California, he achieved his first success there. Then he continued his study in New York and has advanced rapidly from one organ position to another, in each case a promotion. Now at the age of 21 he presides at the instrument in the Second Presbyterian Church of Philadelphia, where he is winning marked approbation.

Mr. McCurdy was born at Eureka, Cal., in 1906. At the age of 9 he began to play the organ and at 16 he was appointed organist of the largest church at Oakland, Cal. He gave recitals in various western cities and had played at the municipal auditorium in San Francisco, studying at the same time with Wallace A. Sabin before 1924, when he moved to New York. Here he continued his study with Lynnwood Farnam, whose pupil he continues to be. He was made director of music at the Morristown School for Boys, Morristown, N. J., and also was organist of the Church of the Redeemer there. He gave recitals in a number of New Jersey cities and was heard over the radio from the Skinner studio. He also appeared in public at the Wanamaker Auditorium and at the Town Hall. Last year Mr. McCurdy was appointed organist and director of music at the Second Presbyterian Church of Philadelphia, where he succeeded N. Lindsay Norden, who had set a standard equalled in few churches in the country.

This is the story to date of Mr. McCurdy's auspicious start on the road to fame. It does not require much of a prophet to predict that thirty years from now this brief sketch will be dug out of the files of The Diapason and quoted as the opening chapter concerning a noteworthy career of an American organist of the first rank.

Arnold Dann.

Arnold Dann, at present organist of the famous Grove Park Inn at Asheville, N. C., and of the Vanderbilt Chapel at Biltmore, N. C., is a concert performer for whom America is indebted to England. After winning his spurs in his native land he moved to Canada, where he held prominent church positions and gave many recitals. Then he located at Pasadena,

Cal., and since last fall he has been at Asheville and Biltmore. Still a man young in years, he is a player of mature understanding and admitted virtuoso rank.

Arnold Dann was born at Chesterfield, England, and studied organ first with an elder brother, James Dann, F. R. C. O., and piano with Frederick Dawson, a noted virtuoso. His studies were continued at Elmfield College, York, and at the Royal Conservatory of Music in Leipzig. After several years in Germany he was appointed accompanist for the London Glee Club, at the same time being engaged for recitals on several of the most important instruments in Great Britain.

In 1916 Mr. Dann crossed the sea to become a resident of this hemisphere and was appointed organist and choir-master of Grace Church at Winnipeg, one of the most prominent Canadian churches. He was also made principal of the music department of Wesley College and conductor of the Winnipeg Choral and Orchestral Society, an organization consisting of 300 picked singers and players. Under Mr. Dann's direction this society performed many large works, including Elgar's great war composition, "The Spirit of England," the "Polovetzian Dances" from "Prince Igor," Boito's "Prologue in the Heavens," sections of Rimsky-Korsakoff's "Little Snowflake," Bach's "Christ Lay in Death's Dark Prison," Handel's "Messiah" and Mendelssohn's "Hymn of Praise." At the first Manitoba competitive festival Grace Church choir, under his direction, gained twenty-one marks more than its nearest competitor and won first place in every competition for which it was entered.

After eight years at Grace Mr. Dann went to California and for three years was organist and choir-master at the First Methodist Church of Pasadena. Writing of his work there the Pacific Coast Musician of Dec. 25, 1926, says: "This church has become enviably known for its music. Mr. Dann's organ recitals are among the best musical attractions in California and are exceptionally well attended."

During this period Mr. Dann made a transcontinental tour, playing to large audiences in Canada and the United States. Last summer he was guest recitalist at the N. A. O. convention in St. Louis.

Mr. Dann resigned his Pasadena post last September, and after making



ARNOLD DANN.

records for the Skinner automatic organ player in Boston, was appointed organist and choir-master at the famous Vanderbilt Chapel in Biltmore, where Bishop Frank Du Moulin is the rector, and concert organist at Grove Park Inn, which houses a large four-manual Skinner organ, upon which formal recitals are given four evenings a week.

Mr. Dann has given recitals on many of the largest organs in England, Canada and the United States. In his native land he has played at Victoria Hall, Sheffield; at Peterboro Cathedral,

at the Parish Church of Chesterfield, whose organ contains the first dulciana stop ever made; at Ulster Hall, and at the Presbyterian Assembly Hall, Belfast. In Canada he has been heard on the large organs in Vancouver, Calgary, Edmonton, Winnipeg, Fort William and Hamilton. In this country he has played at the Skinner studio in New York; at Trinity Cathedral, Cleveland, under the auspices of the Northern Ohio chapter, A. G. O.; at St. Luke's Church, Rochester, playing for the Western New York chapter, A. G. O.; at Christ Church Cathedral, St. Louis, where he gave his recital on the occasion of the annual convention of the N. A. O. last fall, and at various points in California.

For two years Mr. Dann was sub-dean of the Southern California chapter, A. G. O.

Maude Young Sangren.

About 150 miles west of Chicago, on the banks of the "Father of Waters," are three thriving, progressive cities, two of them on the Illinois side and the other in Iowa. The three—Davenport, Rock Island and Moline—compose a community large enough to rank among the cities of the first class in the United States. Here they make



MAUDE YOUNG SANGREN.

plows, automobiles and pipe organs, and as for the last-named, they cultivate not only their construction, but their use. A strong Lutheran college, Augustana, with a fine music department, is one of the institutions of which

the so-called "tri-cities" are proud.

A native of one of the cities and a factor in the promotion of organ music and the fraternizing of organists is Maude Young Sangren (Mrs. Harvey E. Sangren). She was born in Rock Island and except for four years has lived there and in Davenport all her life. At the age of 7 years she began to study the piano and as soon as she was old enough to be admitted became a member of the choir of Trinity Episcopal Church, thus laying the foundation for her career.

In the summer of 1908 Miss Young toured Europe with a party conducted by her brother, Edward H. Young, professor of Romance languages at Duke University, Durham, N. C., and in Lucerne heard the Alpine storm depicted on the organ according to custom for the benefit of tourists. Whether or not this gave her the real thrill which led her to become an organist is not known, but on her return to America she began the study of the organ at Augustana Conservatory of Music and in 1909 became organist of Trinity Church, Rock Island, where she had begun by singing in the choir.

Another love fought for first place with music, however, and in 1911 Miss Young entered the Chicago Art Institute as a student. She also became organist of Christ Episcopal Church at Waukegan. In 1913 there was another European trip and then illness in the family interfered with return to the study of art in Chicago. So Miss Young became a teacher in the forms and organist at St. Katharine's Episcopal School for Girls at Davenport. She remained there until her marriage to Mr. Sangren in 1917. Thereafter she was appointed organist of the First Baptist Church of Rock Island, but went back in a few months to Trinity Episcopal, where she had begun. For eight years, under a musically intelligent rector, she prepared the best of church music and gave two cantatas a year.

Since February, 1927, Mrs. Sangren has been organist of the First Methodist Church of Rock Island, one of the largest churches in the tri-cities. She is a member of the N. A. O. and of the A. G. O., on the program committee of the Rock Island Music Club and president of the Tri-City Organists' Club, in which capacity she has arranged for various recitals by prominent visiting organists and has helped to place her home towns decidedly on the organ map.

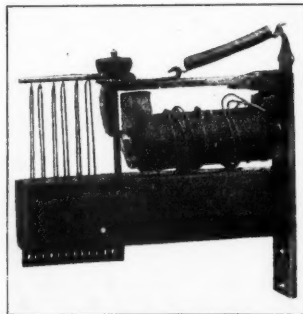
Opened by Edward Benedict.

The new Kimball organ installed in the Capitol Theater at Jackson, Mich., was formally opened April 1 with Edward Benedict of Chicago at the console. The initial program consisted of a half-hour concert, followed by the slide demonstration, "A Trip through Kimballville."

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WAYNESBORO, VIRGINIA

Milwaukee Notes

By SHELTON FOOTE, F. A. G. O.

Milwaukee, Wis., April 19.—Despite a deluge of rain, sleet and snow, Holy Week and Easter services seem to have been well attended this year. Many cantatas were offered, among them being Stainer's "Crucifixion" at Kenwood Methodist, Herman Nott, organist; Maunders' "Olivet to Calvary" at First Methodist, Mrs. Rees Powell, organist; Dubois' "Seven Last Words" at St. Mark's Episcopal, Sheldon Foote, organist; Stults' "The Risen Lord" at Tabor Evangelical (Eighth and Keefe), Robert McKee, organist. At the last-mentioned church a congregation which filled the edifice was present at the service which began at 6 a. m. Easter day.

A good friend kindly gave us a report on the Tre Ore service at St. John's Catholic Cathedral, where W. J. L. Meyer presented Mercadante's "Seven Last Words" in a most effective manner, the chorus work being especially dramatic in the music for the sixth word, supported by a fine organ accompaniment. Our observer also noted the beautiful pianissimo effects attained in the singing of Bach's chorale, "O Sacred Head Surrounded."

Arthur Arneke recently presented a talented organ pupil, Arthur Griebing, at the Wisconsin Conservatory.

On Palm Sunday afternoon the Grand Avenue Congregational Church had a concert by the A Cappella Church of Beloit College. Max Miranda, organist, assisted and Mrs. Miranda directed the choir.

The mixed choir of Carthage (Ill.) College gave a concert on Thursday of Easter week at Epiphany Lutheran Church, where Ernest Callear, organist and director, continues to maintain a high standard of service music.

In the evening of Palm Sunday John H. Stemper, organist of St. Boniface's Catholic Church, gave a concert with his boys' choir.

March 25 at the Church of the Resurrection Miss Frieda Diekmann gave an organ recital which was well worth hearing, and which no doubt gave much pleasure and satisfaction to her teacher, Lewis A. Vantine, as well as to others.

On Easter Monday we passed a most pleasant and interesting afternoon chatting on organ matters with Homer Whitford of Dartmouth College, who was in town with his glee club, which gave a concert here that evening.

DICKINSON'S NEW ANTHEM

"Easter Litany," with Trombones, Tympani, Etc., at Brick Church.

Special Easter music at the Brick Church, New York, directed by Clarence Dickinson, with accompaniment of trumpets, trombones and tympani, included a new Dickinson anthem, "Easter Litany," written for quartet and chorus with these instruments. There was also sung the Nagler "Easter" and the Liszt "Resurrection," with unaccompanied carols, Bohemian, Norwegian and Spanish; the bass solo "The Trumpet Shall Sound," by Handel, and the Motet "Alleluia, Today Is Christ Arisen," by Gallus-Handl, for double chorus.

OPENING AT ST. AUGUSTINE

Memorial Presbyterian Organ Rebuilt and Echo Added by Estey.

Dedication of the rebuilt organ, with its new echo division, at the Memorial Presbyterian Church of St. Augustine, Fla., took place March 25, with Lorenzo Pratt Oviatt, organist and director at the church, at the console. The rebuilding of the Roosevelt organ and the installation of the echo and the chimes, which are in the south balcony, represent many months of work done by the Estey Organ Company. The echo organ is presented to the church in memory of Oscar Bell Smith by his widow, Mrs. Hulda Lyon Smith, and her sister, Miss Susan Davenport Lyon. The chimes are given to the church by Mrs. Carrie Patterson Slater in remembrance of her husband, Joseph Horace Slater.

Following is the scheme of stops of the organ as reconstructed:

GREAT ORGAN.

- Open Diapason, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 73 pipes.
- *Second Open Diapason, 8 ft., 73 pipes.
- *Dulciana (from Choir), 8 ft., 73 notes.
- *Gemshorn, 8 ft., 73 pipes.
- *Gemshorn Celeste, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Hohl Flöte, 4 ft., 73 pipes.
- Octave Quint, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- *Trumpet, 8 ft., 73 pipes.
- Chimes (in Echo), 8 ft., 25 tubes.

SWELL ORGAN.

- *Lieblich Gedeckt, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Dolce (old Choir stop), 8 ft., 73 pipes.
- *Salicional, 8 ft., 73 pipes.
- *Voix Celeste, 8 ft., 61 pipes.
- *Viol d'Orchestre, 8 ft., 73 pipes.
- *Quintadena, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 notes.
- *Flute d'Amour, 4 ft., 73 notes.
- Harmonic Flute, 4 ft., 73 pipes.
- Twelfth, 2 1/2 ft., 61 notes.
- Tierce, 1 3/5 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Flageolet, 2 ft., 61 pipes.
- Dolce Mixture, 2 rks., 183 pipes.
- Cornopean, 8 ft., 73 pipes.
- *Oboe, 8 ft., 73 pipes.
- *English Horn, 8 ft., 73 pipes.
- *Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- *Contra Dulciana, 16 ft., 97 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 notes.
- Concert Flute, 8 ft., 73 pipes.
- Chimney Flute, 8 ft., 73 pipes.
- *Flute Celeste, 8 ft., 61 pipes.
- Dulcet, 4 ft., 73 notes.
- Rohr Flöte, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo Harmonique, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 8 ft., 49 bars.

SOLO ORGAN.

- *Gross Gamba, 8 ft., 73 pipes.
- *Gamba Celeste, 8 ft., 61 pipes.
- *Tibia Clausa, 8 ft., 73 pipes.
- *Ophicleide, 16 ft., 85 pipes.
- *Tuba, 8 ft., 73 notes.
- *Clarion, 4 ft., 73 notes.

ECHO ORGAN.

- Echo Pedal Bourdon, 16 ft., 32 pipes.
 - *Echo Flute, 8 ft., 73 pipes.
 - *Muted Viol, 8 ft., 73 pipes.
 - *Viol Celeste, 8 ft., 61 pipes.
 - *Fern Flöte, 4 ft., 73 pipes.
 - *Piccolo, 2 ft., 61 pipes.
 - *French Horn, 8 ft., 73 pipes.
 - *Vox Humana, 8 ft., 73 pipes.
- PEDAL ORGAN.
- Resultant, 32 ft., 32 notes.
 - Open Diapason, 16 ft., 32 pipes.
 - Bourdon, 16 ft., 39 pipes.
 - Contra Dulciana (from Choir), 16 ft., 32 notes.
 - Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
 - Bass Flute, 8 ft., 32 pipes.
 - Cello, 8 ft., 32 notes.
 - Dulciana (from Choir), 8 ft., 32 notes.
 - Gedeckt (from Swell), 8 ft., 32 notes.
 - Ophicleide (from Solo), 16 ft., 32 notes.
 - Tuba (from Solo), 8 ft., 32 notes.

*New stops.

Classified Advertisements

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WANTED—AT ONCE, ORGAN TUNER and repair man for maintenance and rebuilding work. Theodore Beregh & Sons, 632 Mead street, Bronx, New York City. Phone Underhill 0789.

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Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., April 20.—The Lenten season was closed with special music in many churches. At Trinity Church on Palm Sunday evening the Trinity Choral Society sang Brahms' "Requiem," with organ and orchestra accompaniment. Alfred Hamer is organist and director.

Moore's "Darkest Hour" was given the same evening at St. Andrew's Episcopal Church, where Charles A. Rebstock is organist, and in the afternoon portions of it were sung at the Shady-side Presbyterian Church by an augmented choir under Earl Mitchell.

Dubois' "Seven Last Words" was given on Palm Sunday evening at the Sixth Presbyterian Church by T. Carl Whitmer, on Good Friday evening at the Third Presbyterian by Dr. Charles Heinroth, and at the Sacred Heart Catholic Church by Earl Scanlon on Wednesday and Friday of Holy Week.

Mrs. W. Bailey McCreary, organist, with the choir of the Church of the Ascension, presented Moore's "Darkest Hour" on Good Friday.

The choir of St. Stephen's Church, Sewickley, under Julian R. Williams, sang Maunders' "Olivet to Calvary" March 25.

An augmented choir at the East Liberty Presbyterian Church did Stainer's "Crucifixion" on Palm Sunday and a program of Easter anthems and carols the following Sunday.

"The Resurrection and the Life," by R. Spaulding Stoughton, was heard at the South avenue Methodist Church of Wilkesburg, William H. Oetting, organist and director, and at the First Baptist Church under Mrs. Esther Prugh Wright.

Charles A. H. Pearson presented the "Resurrection according to St. John" by Bullard at the Second U. P. Church of Wilkesburg.

The Rev. Carlo Rossini, organist of St. Paul's Cathedral, gave his own oratorio, "The Son of Man," at Carnegie Music Hall on two consecutive evenings. The seats for one performance were entirely sold out. An enthusiastic audience at both performances greeted Father Rossini, directing his own Polyphonic Choir of men and boys, with organ and orchestra accompaniment. The boys' choir produced exquisite tone in the various motets.

The Tuesday Musical Club gave a sacred concert at the East Liberty Presbyterian Church. Mrs. James H. Greene, organist, and the quartet of the Sewickley Presbyterian Church gave an inspiring performance of these

numbers: "Hic Breve Vivitur," from "Hora Novissima," Parker; "Hear, O Lord," Stevenson; "O Sacrum Convivium," and "Tenebrae Factae Sunt," Palestrina; "O Love That Wilt Not Let Me Go," Sealy. A cantata for women's voices, "St. Mary Magdalene," by d'Indy, was sung by an augmented choir of women, with harp and organ. Organ solos were the first two movements of the Third Sonata of Guilmant and the "Piece Heroique" of Cesar Franck.

The Mendelssohn Choir of Pittsburgh, Ernest Lunt, conductor, closed its season with a magnificent performance of the Bach "Passion according to St. Matthew." The out-of-town soloists were Ethyl Hayden, Grace Leslie, Arthur Kraft and Howard Gould. Other solos were taken by A. W. Pardew and George Patterson, members of the choir. Earl Mitchell played the organ most acceptably. Rehearsals have begun on next season's program, which includes "The New Life," by Wolf-Ferrari, and "The Beatitudes," by Cesar Franck.

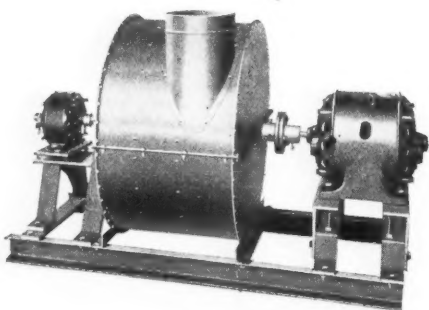
Pupils of William H. Oetting appeared in a recital at the Pittsburgh Musical Institute April 12, presenting the following program: Sonata in F minor, Rogers (Neal Russell); Chorale Preludes, "Lord, now Open Wide Thy Heaven," and "In Thee Is Joy," Bach (Miss Ruth Lauer); Chorale Preludes, "From Heaven High Came Angels Bright," "In Dulci Jubilo," Bach (Neal Russell); Gothic Suite, Boellmann (Miss Ruth Lauer); Prelude and Fugue on B-a-c-h, Liszt (Miss Hazel Drake).

H. A. Branscombe Retires.

After nearly sixty years of active church work, H. A. Branscombe, organist and choirmaster of St. Margaret's, Princess Road, Liverpool, and one of Liverpool's best-known choral conductors, has announced his retirement. Mr. Branscombe was at one time organist at St. Patrick's, South Kensington, and later at St. Alban's, Holborn. For twenty-seven years he has been organist for the Liverpool Philharmonic Society, and has been from its inception conductor of the Liverpool church choir festival.

Beautiful Kilgen Literature.

Literature of striking typographical beauty and great attractiveness is being put out by George Kilgen & Son in a series of circulars calling attention to their latest work. One announcement, with handsome illustrations, dealt with the new organ in St. Patrick's Cathedral, New York. The latest received is devoted to St. Francis Xavier's Church at St. Louis and its Kilgen organ. The taste displayed in this advertising and the character of the pictures will attract attention.



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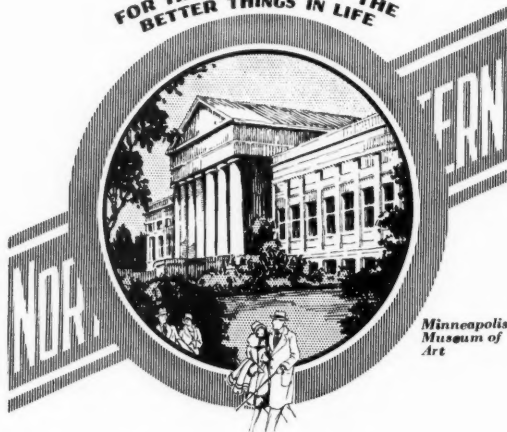
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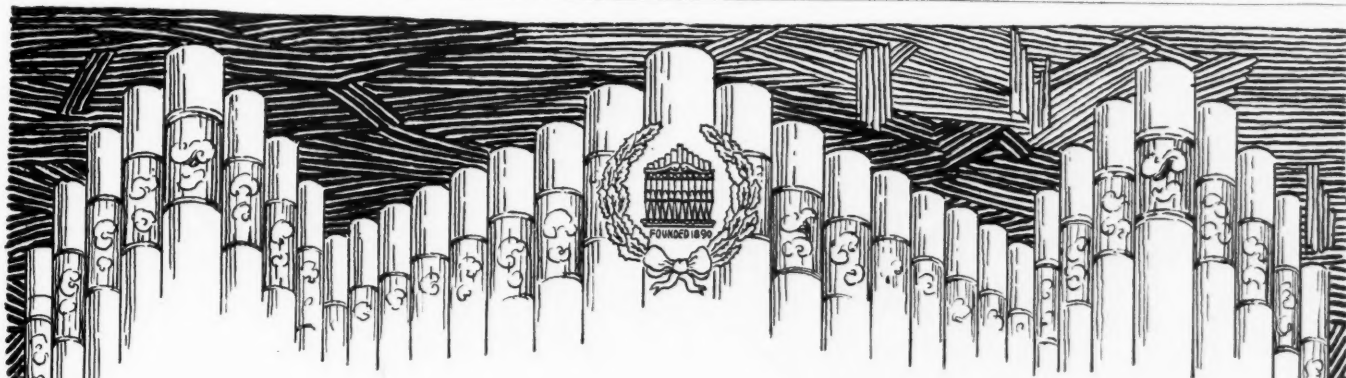
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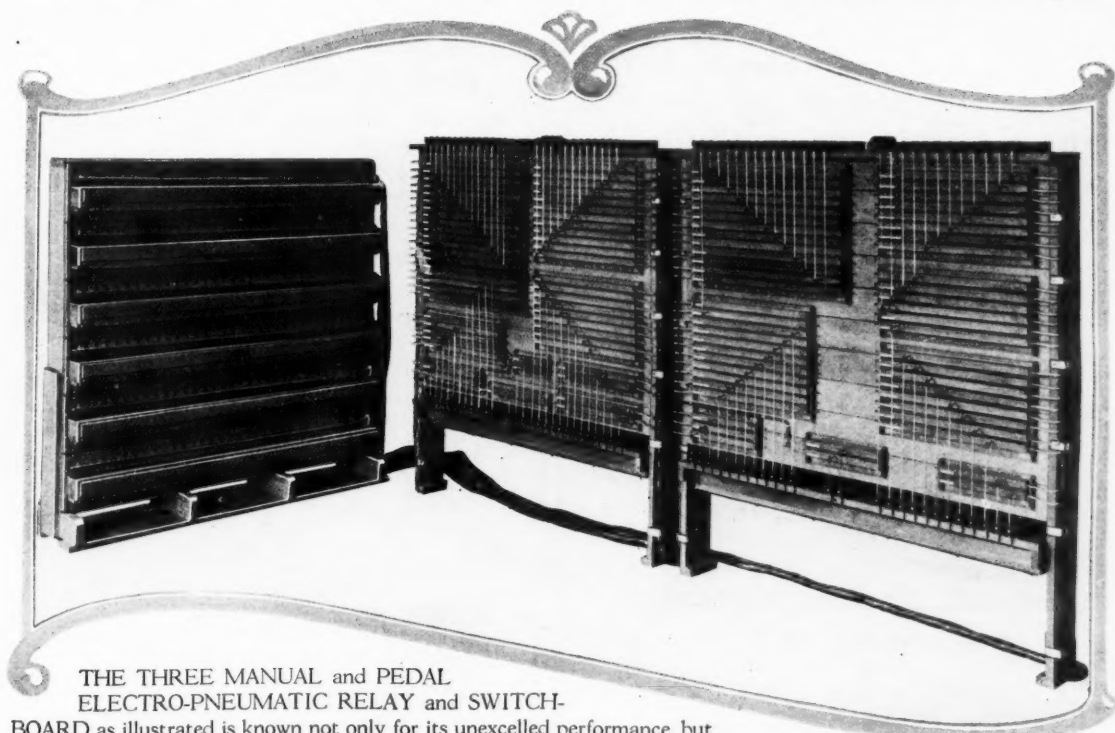
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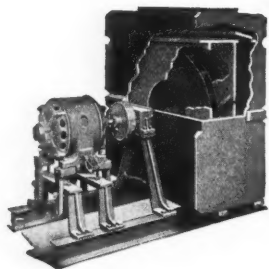
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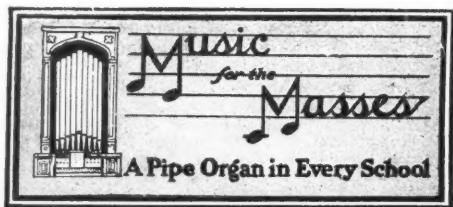
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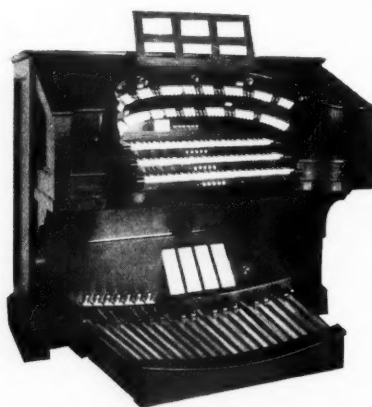
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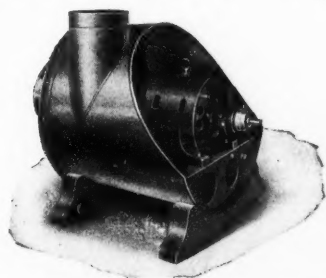
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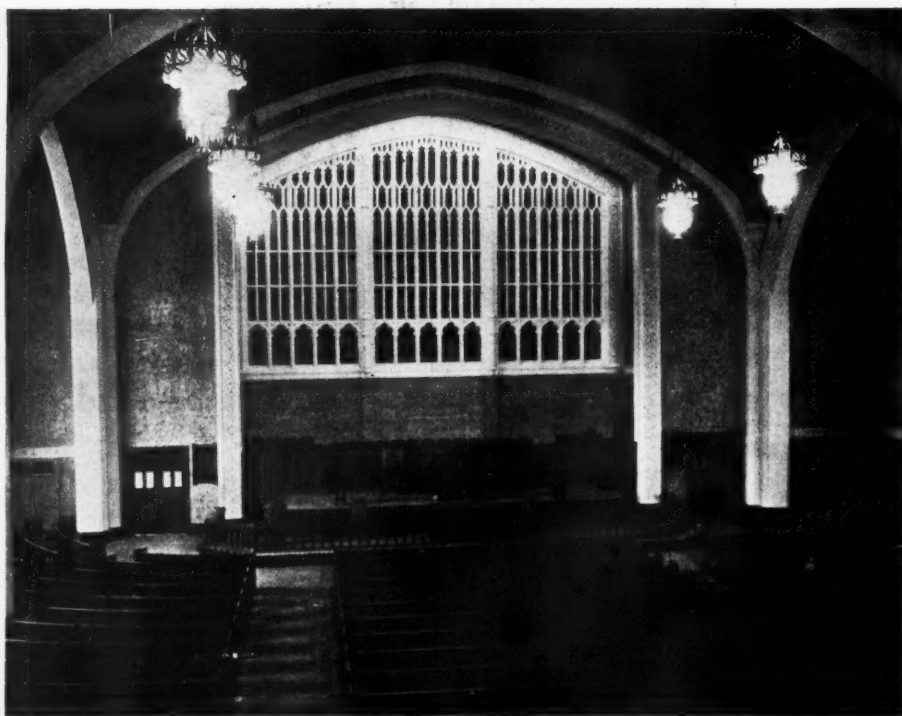


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